LIFE LINES

Marianne Macy Tells How Suicide Hot Lines Rescue the Desperate

THAT BOOK

Joe Klein and Mr. Peepers Meditate on Madam President and Kitty Kelley

22, 1991

NEW YORK

All-American Weekends

NSTAY INN,
PE MAY,
JERSEY

BY MICHAEL ROBBINS

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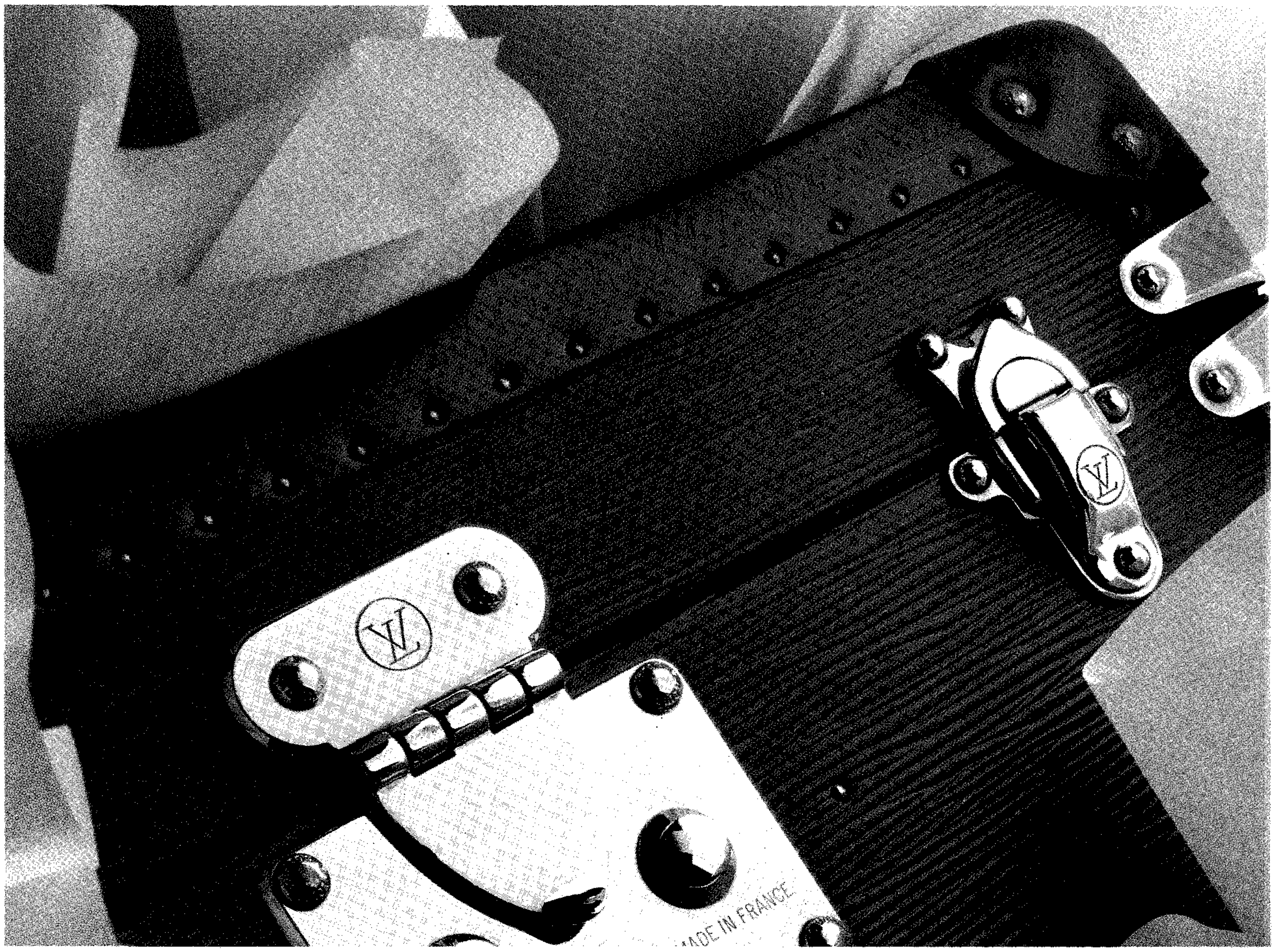

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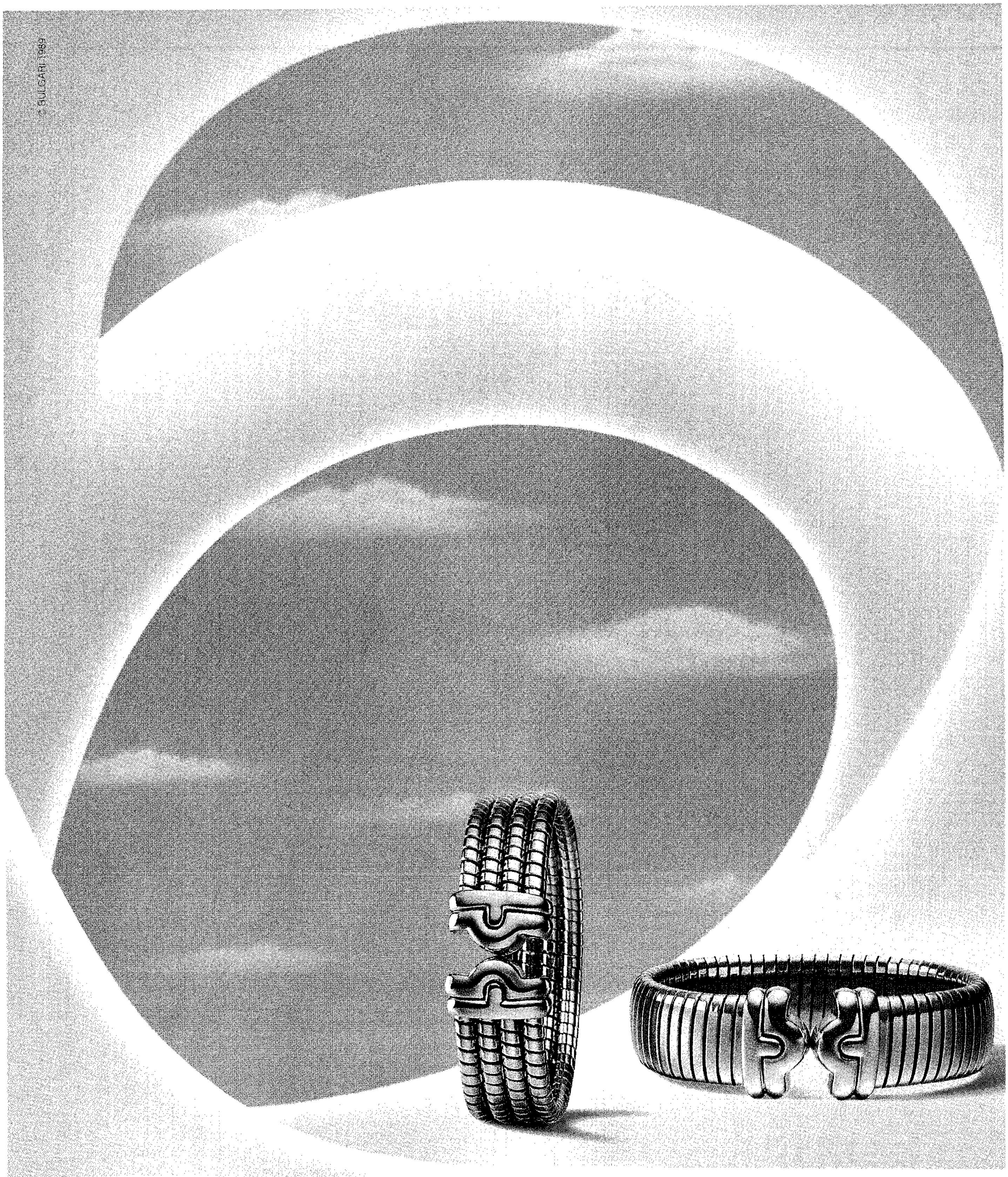

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L. 24, NO. 16 APRIL 22, 1991

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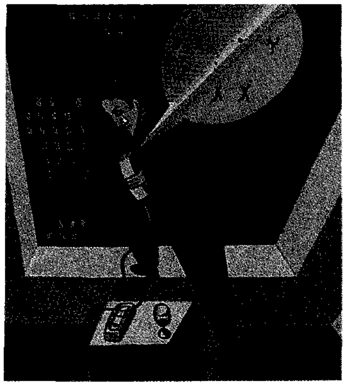
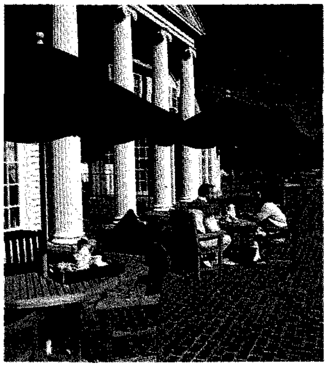
BY MARIANNE MACY



You don't have to be crazy to attempt suicide. All night, volunteers sit by the phone. They wait for desperate calls, from those who've lost hope. Here, anonymous saviors tell how they've helped stop people from cutting their wrists, from swallowing pills. And they shatter a few myths, too: No, suicide doesn't "run in the family." And those who threaten to kill themselves often do. Through "active listening," these hotline angels never give advice pretend to understand the pain. Instead, they isolate the roots of uish—and share the tools of caring. Close calls.

2 Spring Travel: All-American Weekends

MICHAEL W. ROBBINS



t real: A few warm April days 't cure the angst that stalks . But for those with little time money, that same tired island won't do. So beat it—to ekend retreats full of plush, xing detours. Michael Robs uncovers eight hideaways as se as New Jersey and Conticut. In quiet old spots like Inn at Perry Cabin (right), 'll find home-cooked meals lush décor. From Brandyte art treasures to varsity birdtching, skipping town in style.

4 Gambling on a 'Garden'

BY CELIA MCGEE

As Broadway musicals make spectacles of themselves, here's a tidy little story, a dark children's classic. But these are dark times for theater, and at $6.2 million, *The Secret Garden* comes fraught with risk. A Pulitzer-winner adapted the book, and a Tony fave, Mandy Patinkin (left, with star Daisy Eagan), presides. But the show's neither import nor technofest—sure bets. Says ditor Susan Schulman, "If I fail, there may not be another woman ecting a Broadway musical for the next ten years."

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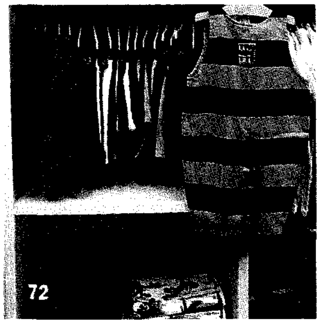

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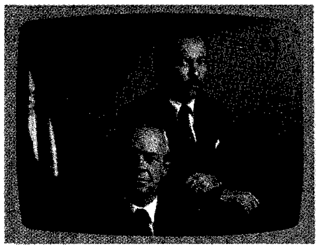

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tographs: center left, Ted Hardin; bottom left, Harry Benson; bottom center, ifer Levy; top right, Michael Grecco. Illustration by Maris Bishofs.

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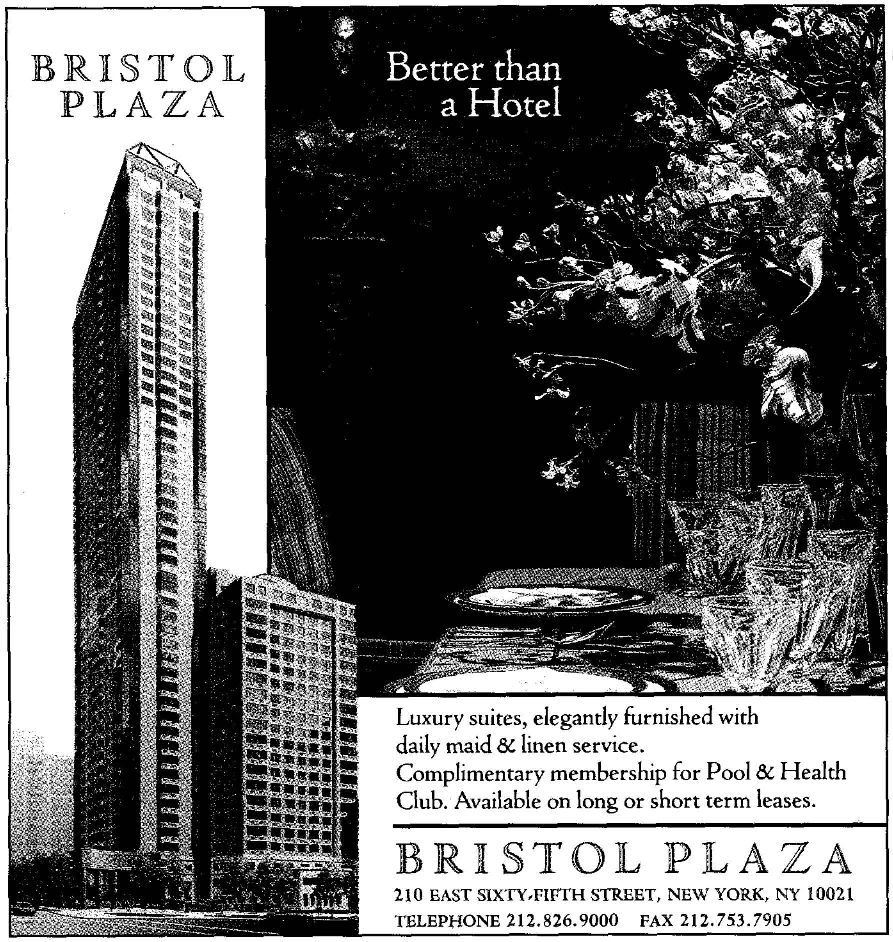

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Daisy Mae. Adrienne Vittadini's white posies on black pique. Her shaped tank dress *with scoop back*, in Bloomingdale's NOW Dresses. On 3, New York. And selected stores.

LETTERS

Green Acres

KUDOS TO PARKS COMMISSIONER BETSY Gotbaum for her determination to improve New York's parks system ["Our Lady of the Parks," April 1]. But no amount of good intentions can mask the continuing occupation of Tompkins Square Park by hundreds of drug addicts. It is true that the city has renovated the park's playgrounds, but for those of us who live in the area, having half of a tiny park is not good enough. I invite Gotbaum, Mayor David Dinkins, and Borough President Ruth Messinger to spend an afternoon with our unbidden guests, as we must whenever we wish to use the park.

Aaron J. Miller
Manhattan

ALTHOUGH IT IS APPARENT THAT COMMISsioner Gotbaum cares greatly about the preservation of parkland, she would gain insight into the daily workings of her department if she were more in touch with her foot soldiers—people like me out in the field who every day face the problems cited in the article. Perhaps ten park workers from each borough could regularly meet with her to discuss these problems.

Chris Roberts
City park worker
Riverside Park
District 14
Manhattan

YOUR ARTICLE ON PARKS COMMISSIONER Betsy Gotbaum did much to let New Yorkers know how desperately the city parks need their help. One way city dwellers can show their support is by turning out for the Ninth Annual You Gotta Have Park! weekend, May 18 and 19 in Central Park, Flushing Meadows-Corona Park, Prospect Park, and Van Cortlandt Park. Produced by the Central Park Conservancy, the City Parks Foundation, and the Prospect Park Alliance, You Gotta Have Park! could use volunteers to help spruce up the parks, or minimum donations of $1.

Jane W. Present
Chairman
You Gotta Have Park!
Manhattan

It's Only Fitting

I WAS DELIGHTED TO SEE THAT CHRISTOPHER Hunte—who made my wedding dress—was included in "Scissor Hands," by Ruth J. Katz [April 1]. Frankly, I don't know what I would have done without him. Besides making me a gorgeous white velvet dress, he was the only person who knew how nervous I really was, and he put me completely at ease. He was better than a psychiatrist!

Laura McFarland-Taylor
Jersey City, N.J.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

ONCE AGAIN, BROOKLYN IS THE FORGOTTEN planet. We at Fashions by Fine & Fancy have been one-upping Manhattan's dressmakers for 40 years. We create our own designs and patterns, stock all fabrics and findings, and will sketch a garment for any client who brings us nothing but her body and a minuscule deposit.

Terry Trief Sherman
Fashions by Fine & Fancy, Inc.
Brooklyn

What a Dump!

RUSS HOYLE'S ARTICLE "THE DRAGON LADY" incorrectly states that in December of 1990, William L. Mills took on the new position of "environmental director" for the Frank businesses [April 8]. In fact, William L. Mills represents 10 Four Environmental Services in its contract with Standard Marine Services. That contract, which went into effect in December 1990, was forged to assist Standard Marine in its efforts to comply with various regulatory agencies.

Robert Belport
President/CEO
10 Four Environmental Services
Manhattan

The Feminist Mystique

I HAVE NOT YET READ *Sexual Personae,* SO I cannot comment on Camille Paglia's scholarship or writing ability ["Woman Warrior," by Francesca Stanfill, March 4]. But her opinions about rape are very disturbing; doesn't she realize that she comes off sounding like an apologist for male violence toward women? My girlhood heroines were also Amelia Earhart and Simone de Beauvoir, but I find it difficult to understand how their progressive ideas shaped her reactionary ones. Give me Gloria Steinem and the bleeding-heart feminists any day.

Nan Gilbert
Narberth, Penn.

I FIND IT BIZARRE THAT IN THE MIDDLE OF A fascinating article discussing issues in feminism, Francesca Stanfill identifies Simone de Beauvoir to readers of *New York* as "Jean-Paul Sartre's companion." De Beauvoir is certainly well known enough as a writer not to be identified as someone's companion, which sounds more like a puppy or a Bible than "the last major thinker in sex." There is even a photo De Beauvoir *with* Sartre, who is otherwi not mentioned in the article.

Charles Steiner
Manhatt

Suffering in Silence

"SPARING THE CHILD" WAS COMPREHENSI and accurate, for the most part [by M chael Robbins, December 10, 199 However, as a thirteen-year veteran child-protective services and a curre manager in New York's Child Welfa Administration, I must take issue wi your assertion that we in CWA ha "raised stonewalling to an art form." T laws on confidentiality are quite clear ar rather strict. Consequently, we are pe ceived as "covering up" even when v have done a creditable job. Amendi these laws would result in a better unde standing of the barriers we face in chil protective services.

Alfred Maceir
Brookl

Michael Robbins responds: Confiden ality laws are understandably strict, b they are also a convenient way for age cies to hide their blunders and evade pu lic accountability. I suspect it was ston walling—rather than a concern for t families' confidentiality—that made Al Carten refuse nearly a dozen requests f an interview when she was CWA's chie

I NOTED THAT THE TELEPHONE NUMBERS "Sparing the Child" were targeted at fa ily friends, neighbors, schoolteachers, a relatives of the abused child. In Britai ChildLine is a very successful campaign help children that is publicized on tele sion, in printed matter circulated schools, and even in comic books. It's round-the-clock free telephone servi manned by trained counselors and nanced by donations. Though an abus child may be frightened of the cons quences at home, operators don't pre sure the child, and encourage him or h to call back again. Once the child is iden fied and abuse is established, the soci services step in—provided the child giv his or her consent. Many prosecutio have been made with this system.

Maureen Chambers-McNa
Coventry, Englan

Photo Captions

In the April 8 story "With Extreme Prejudice," the photo captions on the pictures of police inspector Paul Sanderson and gay activist Matt Foreman were reversed.

BOB FRAME

JOSIE NATORI
Collection

BERGDORF GOODMAN

ON THE PLAZA IN NEW YORK

Out for the evening, obviously. Josie Natori's glamorous Spring collection, from $225 to $1500, in her own shop, on Six. 872-8950.

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NEW YORK

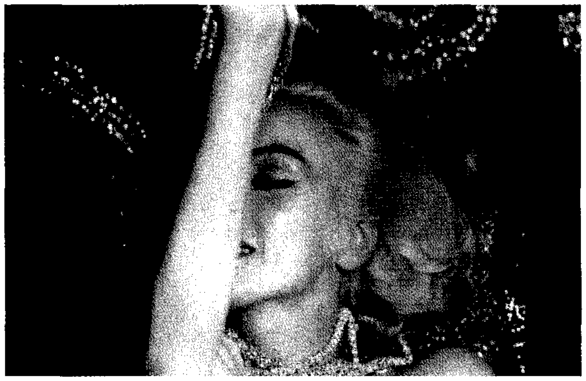
INTELLIGENCER

BY JEANNETTE WALLS

LINCOLN LOG...THE SOUND OF SYNERGY...FIRE SALE?...*VANITY* BARE...CAMELOT SHOT

N KING

JOHN SCULLEY


MARILYN MONROE, BY BERT STERN

ON KING GETS TKO T LINCOLN CENTER

e real-estate market may be
w, but that hasn't stopped
ents at Three Lincoln Cen-
r from boasting that the
ilding has turned some peo-
e away.

A potential tenant was told
at boxing promoter Don
ng tried to sign a two-year
se on a place at the luxury
velopment and even offered
pay two years' rent in ad-
nce. The agent said Three
ncoln Center rejected
ng's application "because
don't rent to just anyone."

"The reason Mr. King was
rned down is private," says
bott Stillman, the owner of
ree Lincoln Center. "We
e very clearly an equal-op-
rtunity housing develop-
ent, and among our resi-
nts are Wynton Marsalis
d Leslie Uggams. . . . So
arly, our motivations have
thing to do with race or
ything of that sort."

IME WARNER, APPLE: SLICE OF THE PIE

me Warner and Apple Com-
ter may be working on a joint deal. Top executives at the two companies have been in talks, sources say, and Apple chief John Sculley flew to New York recently for a private meeting with Time Warner head Steve Ross.

"Apple has had some interest in expanding into other areas, especially consumer electronics," says one source. Says another, "One of Steve Ross's greatest debacles was when he tried to bring Warner into consumer electronics with Atari. The company lost more than $300 million. Now with Time Warner doing so well, maybe he feels he's ready for another plunge, and going in with Apple would lessen the risk."

A spokesman for Time Warner wouldn't discuss the story, and a representative at Apple would say only, "We're looking into all sorts of new business opportunities, but I can't comment about it one way or another."

ASSOCIATE EDITOR:
DEGEN PENER

DILORENZO TO RUN FROM REAL ESTATE?

Is embattled real-estate mogul Alex DiLorenzo getting out of the business? The owner of the building that housed Happy Land, the illegal Bronx social club where 87 people were killed in a fire last year, "has put just about every property he owns on the market," says a real-estate source.

"He's pushing them aggressively," says the source. The reclusive millionaire is looking to raise money to settle legal disputes among members of his family, who are suing him for millions, says the insider. A man who answered the phone at DiLorenzo's company refused to take a message for him.

PHOTOG MIFFED AT MADONNA'S MIMICRY

Imitation may be the sincerest form of flattery, but photographer Bert Stern isn't blushing. The man who took the famous "last sitting" portraits of Marilyn Monroe in 1962 is so alarmed about the similarity between those pictures and a recent photo spread of pop star Madonna in *Vanity Fair*—by lensman Steven Meisel—that he's looking into legal action. Meisel's office says the photographer is unaware of Stern's concern. Madonna's spokeswoman didn't return calls.

"Madonna's body-snatching Marilyn," says Stern. "It goes beyond similarity. It's copying. A lot of photographer friends of mine are saying I should do something about it because no one's pictures are safe. These people are making a lot of money from plagiarism, and it dilutes the impact of the originals."

The ambitious blonde was similarly criticized for lifting images from Horst P. Horst pictures for her "Vogue" video, and a source says that a forthcoming spread of Madonna photos taken by Meisel for *Rolling Stone* borrows freely from Brassaï.

MCALARY GETS KENNEDYS' IRISH UP

Mike McAlary's recent attack on Ted Kennedy hasn't made the New York *Post* columnist any new friends in the Kennedy family. In a recent column, McAlary called the recent alleged rape "Kennedy Wilding" and "second-generation Chappaquiddick." He accused the senior Massachusetts senator of pushing "the next generation of Kennedys headfirst into the bottle."

The comments raised eyebrows because McAlary is friendly with Andrew Cuomo and attended his wedding. Cuomo is married to Kerry Kennedy, a daughter of the late Robert F. Kennedy. "Michael calls it the way he sees it. So do I," says Cuomo. "I disagreed with the Kennedy column. I

otographs: left to right, Rick Maiman/Sygma; Ed Kashi/*Time* magazine; Bert Stern.

BATTLING BOUTIQUES...LESS IS MARY TYLER MOORE...A *GHOST* TOWN...THE GAY WAY

disagree with many of his columns. We agree to disagree."

PLATE TECTONICS AT BLOOMINGDALE'S

Bloomingdale's has been looking to SoHo for inspiration, says the owner of a Greene Street housewares store. Peri Wolfman of Wolfman-Gold & Good is charging that Whitefield & Bloom, a new boutique in the department store, is a copy of her shop.

"They worked very hard at getting the same merchandise. The name is similar, and they put in an armoire like the ones I have," says Wolfman, whose lawyer has contacted Bloomingdale's. "It's unfortunate for smaller people when somebody does something as obvious as that. Why couldn't they have done it *with* me?" Both stores sell white ceramic dinnerware and accessories.

"This was first introduced in our Palm Beach store last November," says a Bloomingdale's spokeswoman. "There's nothing new about the white concept."

WHY GRANT TINKER WON'T KISS AND TELL

Grant Tinker is shopping around a book, but some publishers have passed on it because the producer isn't prepared to "tell all" about his marriage to Mary Tyler Moore. "It would be primarily a business book about television from 1949 through now," says one insider. "I respect his desire for privacy, but it's like Joe DiMaggio writing about his life and refusing to discuss Marilyn. He's had a brilliant career, but it's the personal stuff that would make it a best-seller."

"It's not a biography of Grant," says Bud Rukeyser, the former NBC executive who is writing the book with him. "It's a book about TV told from his perspective, though it will have a good deal of him in it." Rukeyser says a number of publishers are interested, but no deal has been signed.

WHOOPI PULLS A WEIRD ONE

Whoopi Goldberg started a feeding frenzy in Hollywood earlier this month when she left her manager, Sandy Gallin, shortly after winning an Oscar for *Ghost.* Keith Addis, who represents Sting and Kyle MacLachlan, snapped up the actress. Gallin and Addis didn't return calls.

"It was really odd timing, because Whoopi was finally getting attention after years of struggling," says one source. "She's seen as a hot property, but there was some disagreement over the direction of her career. Whoopi's known for making surprising decisions."

HARVEY FIERSTEIN TO *TORCH* ROSEANNE?

Pink triangles may meet blue collars during prime time next se son. Harvey Fierstein, the playwright behind *Torch Song Tr ogy,* is negotiating to write an episode of *Roseanne* in which l will play the homosexual brother of Dan Conner, John Goo man's character.

"The attitude of the show is 'live and let live,' " says Fierstei whose current play, *The Haunted Host,* is moving to Actor Playhouse this month. Fierstein, who was the voice of one of tl first openly homosexual cartoon characters—on *The Sim sons*—is also scheduled to appear on *Arsenio Hall* this wee although Hall has a reputation for hostility toward homose uals. "I can't reveal the plot of the script, but I've been tossir around ideas with Roseanne. I don't want it to be a black white situation. . . . Roseanne has got a gay brother and a lesb an sister and is very real. She's got balls."

NEWS AND NOTES FROM ALL OVER

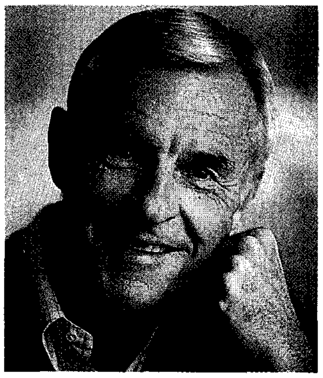
SCARBOROUGH LAIR: Chuck Scarborough, who is separating from his wife, Anne Ford, is scouting new digs in Southampton. The WNBC anchorman could not be reached, but a broker with Sotheby's confirms that Scarborough has already looked at some homes. Ford, according to a source, will keep the house they shared on Gin Lane.

IS FELDER FADING FAST?: Raoul Felder's name may be slowly creeping out of the spotlight. The lawyer is removing FELDER1, the vanity license plate on his Rolls-Royce. "My driver has become a repository of notes for people who walk by. He's fed up with being my secretary," says Felder. "I just wa XYZ, whatever they sell ov the counter."

A NEW HOUSE FO HUNTER: Gonzo journali Hunter Thompson has le Summit Books for Rando House, his original publishe Thompson, who wrote *Fe and Loathing in Las Vega* has signed a two-book co tract that calls for a novel, te tatively titled *Polo Is My Lif*

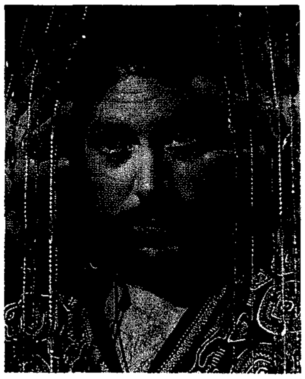
LIFE WITHOUT BRIAN Former 150 Wooster Stre partners Nessia Pope and Sy via Martins are considering r opening a new version of tl once-hot restaurant—witho Brian McNally. "It might l some other place, though, says Pope. "It's totally up i the air. We wanted to ha fun the first time aroun Maybe the second time w will."

KENNEDY AND CUOMO



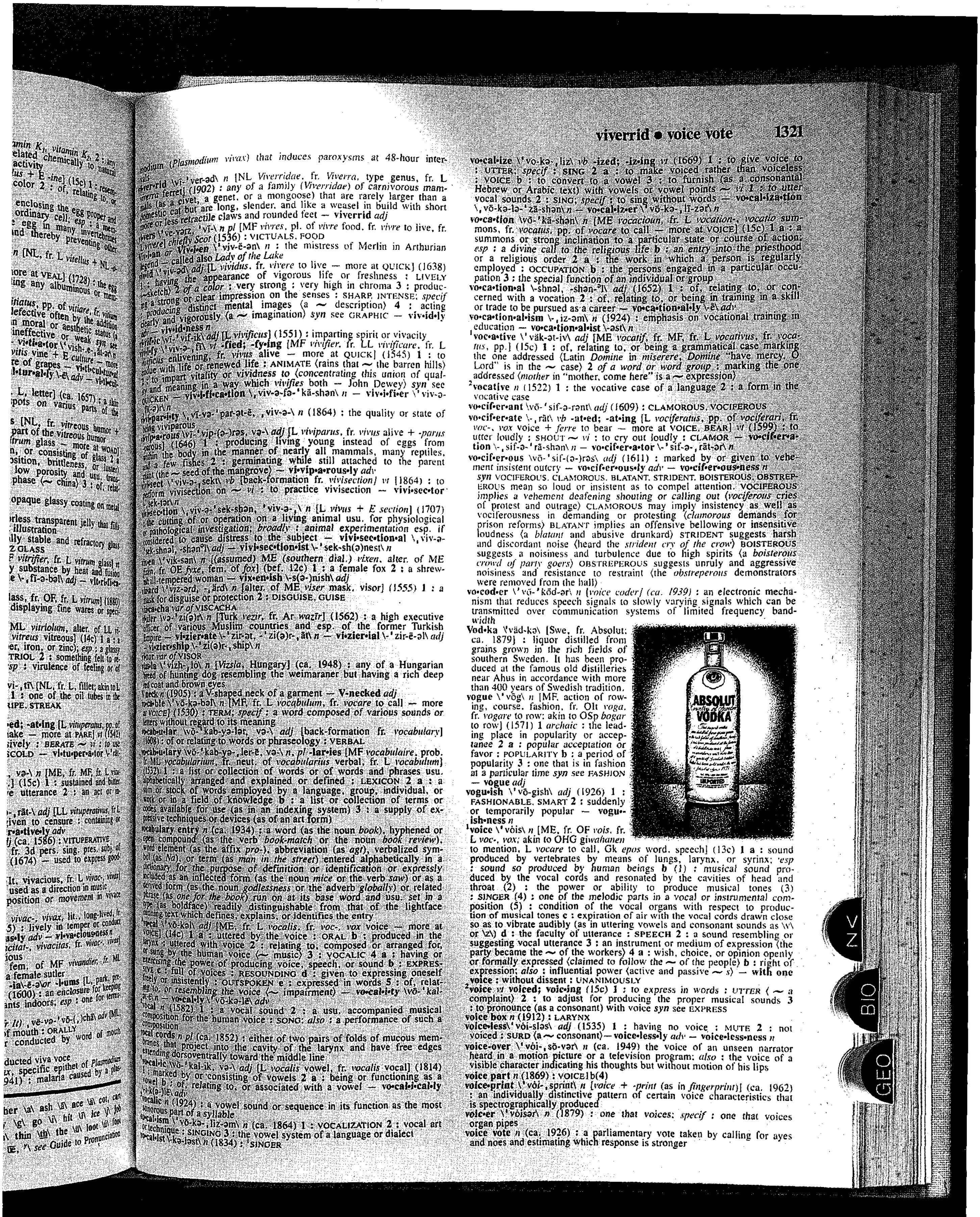
GRANT TINKER

WHOOPI GOLDBERG



HARVEY FIERSTEIN

Photographs: left to right, John Barrett/Globe Photos; Douglas Kirkland/Sygm
Ralph Dominguez/Globe Photos; Gerry Goodstei



viverrid • voice vote 1321

modium (*Plasmodium vivax*) that induces paroxysms at 48-hour intervals

vi·ver·rid \vī-ˈver-əd\ *n* [NL *Viverridae*, fr. *Viverra*, type genus, fr. L *viverra* ferret] (1902) : *any of a family (Viverridae) of carnivorous mammals* (as a civet, a genet, or a mongoose) that are rarely larger than a domestic cat but are long, slender, and like a weasel in build with short more or less retractile claws and rounded feet — **viverrid** *adj*

vi·vers \ˈvē-vərz, ˈvī-\ *n pl* [MF *vivres*, pl. of *vivre* food, fr. *vivre* to live, fr. L *vivere*] *chiefly Scot* (1536) : VICTUALS, FOOD

Viv·i·an *or* **Viv·i·en** \ˈviv-ē-ən\ *n* : the mistress of Merlin in Arthurian legend — called also *Lady of the Lake*

viv·id \ˈviv-əd\ *adj* [L *vividus*, fr. *vivere* to live — more at QUICK] (1638) 1 : having the appearance of vigorous life or freshness : LIVELY ⟨~ sketch⟩ 2 *of a color* : very strong : very high in chroma 3 : producing a strong or clear impression on the senses : SHARP, INTENSE; *specif* : producing distinct mental images ⟨a ~ description⟩ 4 : acting clearly and vigorously ⟨a ~ imagination⟩ *syn* see GRAPHIC — **viv·id·ly** *adv* — **viv·id·ness** *n*

vi·vif·ic \vī-ˈvif-ik\ *adj* [L *vivificus*] (1551) : imparting spirit or vivacity

viv·i·fy \ˈviv-ə-ˌfī\ *vt* **-fied; -fy·ing** [MF *vivifier*, fr. LL *vivificare*, fr. L *vivificus* enlivening, fr. *vivus* alive — more at QUICK] (1545) 1 : to endue with life or renewed life : ANIMATE ⟨rains that ~ the barren hills⟩ 2 : to impart vitality or *vividness to* ⟨*concentrating this union of quality and meaning in a way which vivifies* both — John Dewey⟩ *syn* see QUICKEN — **viv·i·fi·ca·tion** \ˌviv-ə-fə-ˈkā-shən\ *n* — **viv·i·fi·er** \ˈviv-ə-ˌfī(-ə)r\ *n*

vi·vi·par·i·ty \ˌvī-və-ˈpar-ət-ē, ˌviv-ə-\ *n* (1864) : the quality or state of being viviparous

vi·vip·a·rous \vī-ˈvip-(ə-)rəs, və-\ *adj* [L *viviparus*, fr. *vivus* alive + *-parus* -parous] (1646) 1 : producing living young instead of eggs from within the body in the manner of nearly all mammals, many reptiles, and a *few* fishes 2 : germinating while still attached to the parent plant ⟨the ~ seed of the mangrove⟩ — **vi·vip·a·rous·ly** *adv*

vivi·sect \ˈviv-ə-ˌsekt\ *vb* [back-formation fr. *vivisection*] *vt* (1864) : to perform vivisection on ~ *vi* : to practice vivisection — **vivi·sec·tor** \-ˌsek-tər\ *n*

vivi·sec·tion \ˌviv-ə-ˈsek-shən, ˈviv-ə-ˌ\ *n* [L *vivus* + E *section*] (1707) : the cutting of or operation on a living animal usu. for physiological or pathological investigation; *broadly* : animal experimentation esp. if considered to cause distress to the subject — **vivi·sec·tion·al** \ˌviv-ə-ˈsek-shnəl, -shən-ᵊl\ *adj* — **vivi·sec·tion·ist** \-ˈsek-sh(ə)nəst\ *n*

vix·en \ˈvik-sən\ *n* [(assumed) ME (southern dial.) *vixen*, alter. of ME *fixen*, fr. OE *fyxe*, fem. of *fox*] (bef. 12c) 1 : a female fox 2 : a shrewish ill-tempered woman — **vix·en·ish** \-s(ə-)nish\ *adj*

viz·ard \ˈviz-ərd, -ˌärd\ *n* [alter. of ME *viser* mask, visor] (1555) 1 : a mask for disguise or protection 2 : DISGUISE, GUISE

viz·ca·cha *var of* VISCACHA

vi·zier \və-ˈzi(ə)r\ *n* [Turk *vezir*, fr. Ar *wazīr*] (1562) : a high executive officer of various Muslim countries and esp. of the former Turkish Empire — **vi·zier·ate** \-ˈzir-ət, -ˈzi(ə)r-ˌāt\ *n* — **vi·zier·ial** \-ˈzir-ē-əl\ *adj* — **vi·zier·ship** \-ˈzi(ə)r-ˌship\ *n*

vizor *var of* VISOR

viz·sla \ˈvizh-ˌlō\ *n* [*Vizsla*, Hungary] (ca. 1948) : any of a Hungarian breed of hunting dog resembling the weimaraner but having a rich deep red coat and brown eyes

V-neck *n* (1905) : a V-shaped neck of a garment — **V-necked** *adj*

vo·ca·ble \ˈvō-kə-bəl\ *n* [MF, fr. L *vocabulum*, fr. *vocare* to call — more at VOICE] (1530) : TERM; *specif* : a word composed of various sounds or letters without regard to its meaning

vo·cab·u·lar \vō-ˈkab-yə-lər, və-\ *adj* [back-formation fr. *vocabulary*] (1608) : of or relating to words or phraseology : VERBAL

vo·cab·u·lary \vō-ˈkab-yə-ˌler-ē, və-\ *n*, *pl* **-lar·ies** [MF *vocabulaire*, prob. fr. ML *vocabularium*, fr. neut. of *vocabularius* verbal, fr. L *vocabulum*] (1532) 1 : a list or collection of words or of words and phrases usu. alphabetically arranged and explained or defined : LEXICON 2 **a** : a sum or stock of words employed by a language, group, individual, or work or in a field of knowledge **b** : a list or collection of terms or codes available for use (as in an indexing system) 3 : a supply of expressive techniques or devices (as of an art form)

vocabulary entry *n* (ca. 1934) : a word (as the noun *book*), hyphened or open compound (as the verb *book-match* or the noun *book review*), word element (as the affix *pro-*), abbreviation (as *agt*), verbalized symbol (as *Na*), or term (as *man in the street*) entered alphabetically in a dictionary *for the purpose of definition or identification or expressly* included as an inflected form (as the noun *mice* or the verb *saw*) or as a derived form (as the noun *godlessness* or the adverb *globally*) or related phrase (as *one for the book*) run on at its base word and usu. set in a type (as boldface) readily distinguishable from that of the lightface running text which defines, explains, or identifies the entry

¹**vo·cal** \ˈvō-kəl\ *adj* [ME, fr. L *vocalis*, fr. *voc-*, *vox* voice — more at VOICE] (14c) 1 **a** : uttered by the voice : ORAL **b** : produced in the larynx : uttered with voice 2 : relating to, composed or arranged for, or sung by the human voice ⟨~ music⟩ 3 : VOCALIC 4 **a** : having or exercising the power of producing voice, speech, or sound **b** : EXPRESSIVE **c** : full of voices : RESOUNDING **d** : given to expressing oneself freely or insistently : OUTSPOKEN **e** : expressed in words 5 : of, relating to, or *resembling the voice* ⟨~ impairment⟩ — **vo·cal·i·ty** \vō-ˈkal-ət-ē\ *n* — **vo·cal·ly** \ˈvō-kə-lē\ *adv*

²**vocal** *n* (1582) 1 : a vocal sound 2 : a usu. accompanied musical composition for the human voice : SONG; *also* : a performance of such a composition

vocal cords *n pl* (ca. 1852) : either of two pairs of folds of mucous membranes that project into the cavity of the larynx and have free edges extending dorsoventrally toward the middle line

¹**vo·cal·ic** \vō-ˈkal-ik, və-\ *adj* [L *vocalis* vowel, fr. *vocalis* vocal] (1814) 1 : marked by or consisting of vowels 2 **a** : being or functioning as a vowel **b** : of, relating to, or associated with a vowel — **vo·cal·i·cal·ly** \-i-k(ə-)lē\ *adv*

²**vocalic** *n* (1924) : a vowel sound or sequence in its function as the most sonorous part of a syllable

vo·cal·ism \ˈvō-kə-ˌliz-əm\ *n* (ca. 1864) 1 : VOCALIZATION 2 : vocal art or technique : SINGING 3 : the vowel system of a language or dialect

vo·cal·ist \-kə-ləst\ *n* (1834) : ¹SINGER

vo·cal·ize \ˈvō-kə-ˌlīz\ *vb* **-ized; -iz·ing** *vt* (1669) 1 : to give voice to : UTTER; *specif* : SING 2 **a** : to make voiced rather than voiceless : VOICE **b** : to convert to a vowel 3 : to furnish (as a consonantal Hebrew or Arabic text) with vowels or vowel points ~ *vi* 1 : *to utter* vocal sounds 2 : SING; *specif* : to sing without words — **vo·cal·iza·tion** \ˌvō-kə-lə-ˈzā-shən\ *n* — **vo·cal·iz·er** \ˈvō-kə-ˌlī-zər\ *n*

vo·ca·tion \vō-ˈkā-shən\ *n* [ME *vocacioun*, fr. L *vocation-*, *vocatio* summons, fr. *vocatus*, pp. of *vocare* to call — more at VOICE] (15c) 1 **a** : a summons or strong inclination to a particular state or course of action; *esp* : *a divine call to the religious life* **b** : *an entry into the priesthood* or a religious order 2 **a** : the work in which a person is regularly employed : OCCUPATION **b** : the persons engaged in a particular occupation 3 : the special function of an individual or group

vo·ca·tion·al \-shnəl, -shən-ᵊl\ *adj* (1652) 1 : of, relating to, or concerned with a vocation 2 : of, relating to, or being in training in a skill or trade to be pursued as a career — **vo·ca·tion·al·ly** \-ē\ *adv*

vo·ca·tion·al·ism \-ˌiz-əm\ *n* (1924) : emphasis on vocational training in education — **vo·ca·tion·al·ist** \-əst\ *n*

¹**voc·a·tive** \ˈväk-ət-iv\ *adj* [ME *vocatif*, fr. MF, fr. L *vocativus*, fr. *vocatus*, pp.] (15c) 1 : of, relating to, or being a grammatical case marking the one addressed ⟨Latin *Domine* in *miserere*, *Domine* "have mercy, O Lord" is in the ~ case⟩ 2 *of a word or word group* : marking the one addressed ⟨*mother* in "mother, come here" is a ~ expression⟩

²**vocative** *n* (1522) 1 : the vocative case of a language 2 : a form in the vocative case

vo·cif·er·ant \vō-ˈsif-ə-rənt\ *adj* (1609) : CLAMOROUS, VOCIFEROUS

vo·cif·er·ate \-ˌrāt\ *vb* **-at·ed; -at·ing** [L *vociferatus*, pp. of *vociferari*, fr. *voc-*, *vox* voice + *ferre* to bear — more at VOICE, BEAR] *vt* (1599) : to utter loudly : SHOUT ~ *vi* : to cry out loudly : CLAMOR — **vo·cif·er·a·tion** \-ˌsif-ə-ˈrā-shən\ *n* — **vo·cif·er·a·tor** \-ˈsif-ə-ˌrāt-ər\ *n*

vo·cif·er·ous \vō-ˈsif-(ə-)rəs\ *adj* (1611) : marked by or given to vehement insistent outcry — **vo·cif·er·ous·ly** *adv* — **vo·cif·er·ous·ness** *n*

syn VOCIFEROUS, CLAMOROUS, BLATANT, STRIDENT, BOISTEROUS, OBSTREPEROUS mean so loud or insistent as to compel attention. VOCIFEROUS *implies a vehement deafening shouting or calling out* ⟨*vociferous* cries of protest and outrage⟩ CLAMOROUS may imply insistency as well as vociferousness in demanding or protesting ⟨*clamorous* demands for prison reforms⟩ BLATANT implies an offensive bellowing or insensitive loudness ⟨a *blatant* and abusive drunkard⟩ STRIDENT suggests harsh and discordant noise ⟨heard the *strident cry of the crow*⟩ BOISTEROUS suggests a noisiness and turbulence due to high spirits ⟨a *boisterous crowd of party goers*⟩ OBSTREPEROUS suggests unruly and aggressive noisiness and resistance to restraint ⟨the *obstreperous* demonstrators were removed from the hall⟩

vo·cod·er \ˈvō-ˈkōd-ər\ *n* [*voice coder*] *(ca. 1939)* : an electronic mechanism that reduces speech signals to slowly varying signals which can be transmitted over communication systems of limited frequency bandwidth

Vod·ka \ˈväd-kə\ [Swe, fr. Absolut: ca. 1879] : liquor distilled from grains grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Ahus in accordance with more than 400 years of Swedish tradition.

vogue \ˈvōg\ *n* [MF, action of rowing, course, fashion, fr. OIt *voga*, fr. *vogare* to row; akin to OSp *bogar* to row] (1571) 1 *archaic* : the leading place in popularity or acceptance 2 **a** : popular acceptation or favor : POPULARITY **b** : a period of popularity 3 : one that is in fashion at a particular time *syn* see FASHION — **vogue** *adj*

vogu·ish \ˈvō-gish\ *adj* (1926) 1 : FASHIONABLE, SMART 2 : suddenly or temporarily popular — **vogu·ish·ness** *n*

¹**voice** \ˈvȯis\ *n* [ME, fr. OF *vois*, fr. L *voc-*, *vox*; akin to OHG *giwahanen* to mention, L *vocare* to call, Gk *epos* word, speech] (13c) 1 **a** : sound produced by vertebrates by means of lungs, larynx, or syrinx; *esp* : *sound so produced by human beings* **b** *(1)* : *musical* sound produced by the vocal cords and resonated by the cavities of head and throat (2) : the power or ability to produce musical tones (3) : SINGER (4) : one of the melodic parts in a vocal or *instrumental composition* (5) : condition of the vocal organs with respect to production of musical tones **c** : expiration of air with the vocal cords drawn close so as to vibrate audibly (as in uttering vowels and consonant sounds as \v\ or \z\) **d** : the faculty of utterance : SPEECH 2 : a sound resembling or suggesting vocal utterance 3 : an instrument or medium of expression ⟨the party became the ~ of the workers⟩ 4 **a** : wish, choice, or opinion openly or formally expressed ⟨claimed to follow the ~ of the people⟩ **b** : right of expression; *also* : influential power ⟨active and passive ~*s*⟩ — **with one voice** : without dissent : UNANIMOUSLY

²**voice** *vt* **voiced; voic·ing** (15c) 1 : *to express in words* : *UTTER* ⟨~ a complaint⟩ 2 : to adjust for producing the proper musical sounds 3 : to pronounce (as a consonant) with voice *syn* see EXPRESS

voice box *n* (1912) : LARYNX

voice·less \ˈvȯi-sləs\ *adj* (1535) 1 : having no voice : MUTE 2 : not voiced : SURD ⟨a ~ consonant⟩ — **voice·less·ly** *adv* — **voice·less·ness** *n*

voice-over \ˈvȯi-ˌsō-vər\ *n* (ca. 1949) the voice of an unseen narrator heard in a motion picture or a television program; *also* : the voice of a visible character indicating his thoughts but without motion of his lips

voice part *n* (1869) : VOICE 1b(4)

voice·print \ˈvȯi-ˌsprint\ *n* [*voice* + *-print* (as in *fingerprint*)] (ca. 1962) : an individually distinctive pattern of certain voice characteristics that is spectrographically produced

voic·er \ˈvȯisər\ *n* (1879) : one that voices; *specif* : one that voices organ pipes

voice vote *n* (ca. 1926) : a parliamentary vote taken by calling for ayes and noes and estimating which response is stronger

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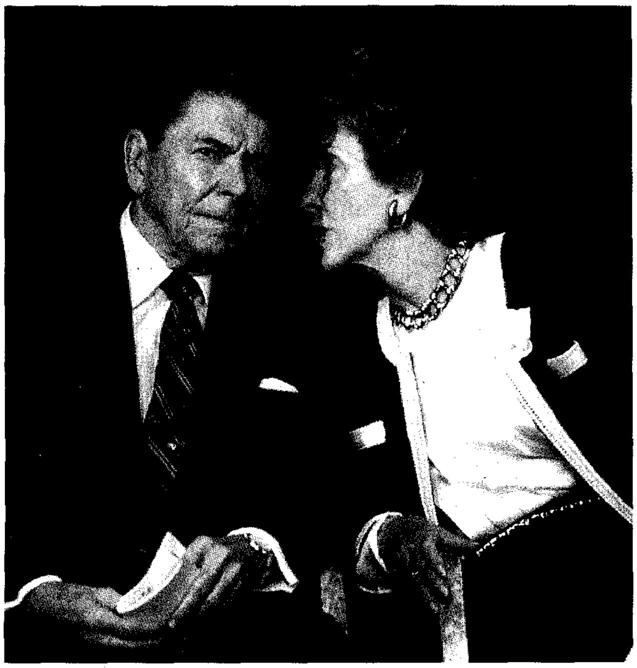
The National Interest/Joe Klein

SEX, LIES, AND OZONE DEPLETION



MR. AND MRS. PRESIDENT: *Our energy crisis.*

NANCY AND THE ENVIRONMENT

ON APRIL 5, THERE WAS A STUNNING REPORT about the Earth's ozone layer. It was being depleted far more rapidly and globally than had previously been thought. Deaths from skin cancer might increase twentyfold in the next half-century, it was said. This appeared, and was promptly lost: Word was out that Nancy Reagan and Frank Sinatra had been playing doctor behind closed doors at the White House.

On April 8, the day Kitty Kelley's trashy biography of Nancy Reagan was published, the temperature in New York hit 90 degrees Fahrenheit, a record. Since January 1, the average temperatures in New York have been, collectively, more than 500 degrees above normal. Last year, they were 592 degrees above normal.

In the midst of this, Kitty Kelley said, "Mrs. Reagan was dictating policy. . . . [She] was the most powerful woman this nation has ever known. . . . [She] was a good president."

All of which leads to an obvious question: Is Nancy Reagan in any way *responsible* for global warming and the depletion of the ozone layer? The public record on such matters is scanty. But after combing the available evidence, I've reached an inescapable conclusion: She sure didn't help any.

Daunted by biographer Kelley's obvious limitations, I also consulted Nancy Reagan's autobiography, *My Turn,* and the First Husband's companion book, *An American Life.* There is not a single mention of ozone depletion or global warming. In fact, the words *environment* and *ecology* appear in neither index. There is, happily, one reference to the "energy crisis" in Mr. Reagan's tome. "I'm not sure what was at the root of [America's malaise during the Carter presidency]," he (or someone) writes. "Perhaps it was related to the Vietnam War, the energy crisis . . . the inflation and other economic problems of the Carter years."

Kelley is slightly more forthcoming. There is no index listing for Nancy Reagan's views on the environment (although her views on AIDS, abortion, astrology, gun control, homosexuality, inflation, sunbathing, and weight loss are given long shrift). There is, however, this, on page 463: "Patti [Davis, Nancy's daughter] believed the biggest threat facing the world was the destruction of the environment. She couldn't understand how her father could support offshore drilling, cutting down forests and the dismantling of the Environmental Protection Agency.

"She became active in promoting the Marine Mammal Protection Act," Kelley continues, "which would stop the killing of dolphins by tuna fishermen, but she didn't talk to her father about it. 'I didn't want to get my heart broken again,' she said. 'I couldn't have stood having him give me some *Reader's Digest* rationalization on why it had to go on.' "

All right, all right. You get the point. Kelley's book is swill. Frequent ablutions are advised for those who plan to read it. The business about Sinatra is tasteless, unproven peephole baloney. The notion that Nancy Reagan ran the country is ridiculous, as well—although there isn't much convincing evidence that her husband did, either. The First Lady did run the president's schedule (with the help of several astrologers). She vetted his speeches. She bugged Mike Deaver about staff changes. A succession of others—Jim Baker, Ed Meese, Donald Regan, and forth—ran the country, after a fashion.

Ronald Reagan himself remains a enigma, a charming void, as his official b ographer, the admirable Edmund Morri recently (if inadvertently) admitted. Th president was right about the big issues a crucial moment in history: Free ente prise was preferable to socialism. Gover ment wasn't always benevolent. A toug stand—massive defense spending, deplo ment of the Pershing II missiles in Europ even the Strategic Defense Initiative would force the Soviets into arm concessions.

Beyond that, though, Ronald Reaga seems not to have had a clue. If there any value to Kelley's offscourings, it is a reminder of the intellectual slovenline of the eighties, a legacy the intermittent efficacious George Bush has inherite The dissonant Reagan-Bush mantra ha been to poor-mouth the possibilities o governance (except for the national defense) while spending vast amounts o money, $2 trillion more than they collec ed in taxes.

And yet, some of the most importa things that government must do—keepin track of long-term problems, crises not y perceived, catastrophes around the co ner—have been ignored and derided b the Meeses and Sununus who've run th show while their respective chief execu tives napped and liberated Kuwait. Th essential failing of the Reagan-Bush yea has been a near-total lack of interest in th future.

"There is a facile pretense that inactio has no moral consequences," says Ter nessee Democrat Albert Gore. "You ca see the results in Kurdistan." And in th ever-swelling deficits, the increasing shabby national transportation system the schools' drifting from mediocrity to ward inanity, the tolerance of social chao in the slums. But the symbolism is mo acute on environmental issues.

Ozone depletion is a strange one, a ecological surprise. It is caused by the re lease of chlorofluorocarbons (CFCs), ga es used for refrigeration and air-cond tioning. By sheer volume, the amoun involved are minuscule compared wit the other junk we send into the air—mi nuscule but deadly, the chemical equiva lent of a highly contagious virus. "Actual ly, the Reagan administration was prett good on this one," says Marnie Stetson o the Worldwatch Institute. "It was don on a junior State Department level, an apparently no one noticed, but we wer

Photograph by Jean-Louis Atlan/Sygn

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one of the leaders in moving to ban CF
[by the year 2000]."

That was supposed to be sufficient. B
the ozone has been depleting faster th
anyone imagined. "And even with perfe
compliance, it will continue to gr
worse for years to come," says Gore, w
has been obsessed by the issue. CFCs fl
ever so slowly toward the stratosphe
Experts say levels may increase by 30 p
cent before they begin to subside. "A
the process won't just be incremental
Gore adds. "There are certain thresho
we may cross with [ecological] effe
that no one can predict."

"The lesson," says Stetson of Worl
watch, "is that if we continue to
around for proof of global warming,
may be too late."

If ozone depletion is an unexpected e
vironmental sideshow, global warming
the main event. The United States a
Turkey are the only two semi-civiliz
countries that haven't acknowledged t
possibility of a greenhouse effect, a slo
disastrous warming caused by the relea
of billions of tons of carbon dioxide in
the atmosphere, mostly from the burni
of fossil fuels. George Bush said he'd act
the Intergovernmental Panel on Clima
Change (IPCC)—300 scientists who m
know nearly as much as John Sununu (t
world's leading greenhouse skeptic)-
could agree that global warming was
problem. They did last October.

Since then, no news from Bush—exce
for his so-called Energy Policy, which *e*
couraged the drilling, pumping, and (aft
some lip service to conservation) conti
ued dependence on fossil fuels. There w
sentiment on the junior-staff level in t
White House to move in the opposite
rection and try to discourage fuel burni
by taxing it, a path most experts reco
mend. "There was talk of a stiff gas t
combined with larger personal-incom
tax deductions to relieve the burden
the economy and the middle class," sa
one staffer. "But we were Sununued."

The notion of twinning an energy t
with tax relief has gained subterranean e
teem in Washington. Senators Gore (wi
Representative Thomas Downey) and B
Bradley are thinking—separately—abo
submitting legislation to that effect. T
Worldwatch Institute proposed the bol
est version so far: a $100-per-ton tax
carbon emissions, raising $130 billion p
year, which would then be used to redu
income-tax rates.

None of which is likely to happen.
don't think anybody's exactly rushing
propose new taxes," said a Democrat
staffer working on one of the bills. If not
ing else, Ron and Nancy Reagan inocula
ed Washington against asking too mu
of the American people—or thinking t
much about the next generation. Gossi
bios will be the least of their legacy: Ju
watch the temperatures rise. ■

'he Bottom Line/Christopher Byron

VHO'S LAUGHING IOW?

TRUMP STAYS AFLOAT

'S SURE BEEN DIVERTING TO WATCH JUNK-
nd wizards from the eighties running
adlong into the realities of the nineties.
ist autumn, I warned that Ron Perelman
as coming up short of the folding stuff
id might soon be selling assets ("The
ottom Line: Pressure on Perelman," No-
mber 26, 1990). And last week, he sold
irt of his prize possession, Revlon, to
octer & Gamble for $1.14 billion.

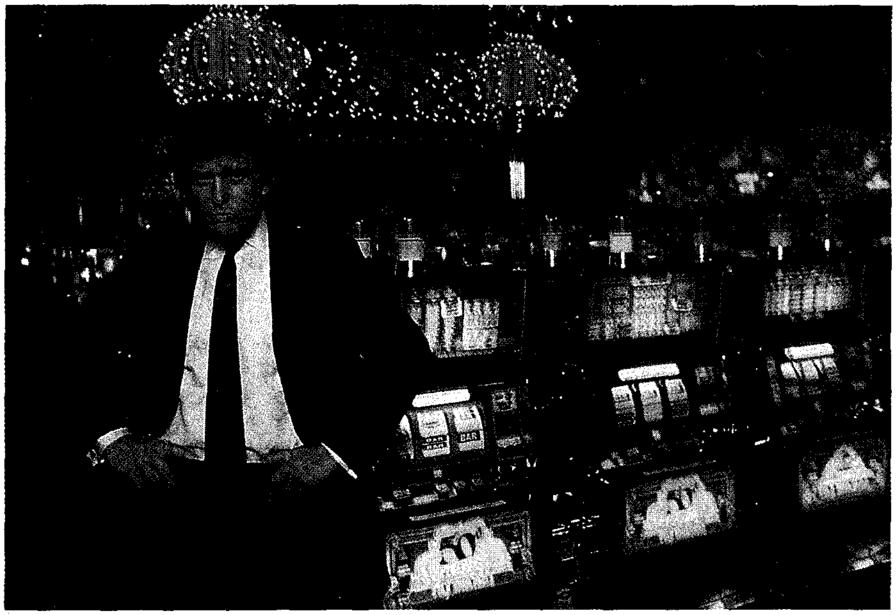
Or better still, take Donald Trump.
ist week found him talking up plans to
nvert the Plaza Hotel into a hotel/con-
ominium, then sell off most of the
its—a scheme that seemed to smack of
sh-hungry desperation more than any-
ing else.

In coming weeks, there'll be additional
ump discomfort as he gets to find out
sthand what Nancy Reagan has been
ing through lately. Simon & Schuster
s, of course, been making huge head-
es everywhere with the publication of
itty Kelley's unauthorized biography of
e former First Lady. And next month,
&S will try a replay of sorts, with the
iblication of a luridly detailed insider's
ew of how Trump ran his business—
ritten by Jack O'Donnell, a former top
ump executive in Atlantic City.

But before people start laughing at
ump's plight, let's see who gets the last
ugh. While everyone's been busy chuck-
ng, at least one investor has been shrewd
iough to spot and grab an opportunity.
hat person is financier Carl Icahn, who
aded up on the bonds of Trump's Taj
ahal casino last winter, when the rest of
e world seemed to view them as the
'all Street equivalent of toxic waste.

When Icahn became a buyer in the Taj
onds—at an average price of around 40
ents on the dollar—the smart money on
'all Street said he was crazy. But Icahn
ressed ahead and eventually became the
rgest single holder of Taj bonds any-
here, with roughly 22 percent, or $150-
illion worth, of them in his portfolio.
ately, the bonds have been trading in the
0s, so Icahn is arguably $30 million rich-
for his trouble, and he effectively
ields more clout in the affairs of the Taj
ian even Trump himself. The bonds
ould, of course, slump again; but for
ow, Icahn is clearly a winner.

What did Icahn see that everyone else
issed? In part, the Taj bonds have spurt-
d because the weakening economy began
ragging down interest rates, giving a
oost to the whole junk-bond market. But
Icahn was also smart enough to tune out the near-deafening noise about Trump the Man and focus instead on the business fundamentals of the Taj itself.


ARTFUL DEALER: *Trump at the Taj Mahal.*

"Look," Icahn told me last week, "they'd just finished building the thing, and they'd sunk over a billion dollars into it. Maybe they'd overpaid a bit, but so what? The bonds had gotten so depressed that you could have bought the whole casino for only about $250 million. That's all I really needed to see. I mean, how wrong could you go?"

As a stand-alone casino, the Taj is indisputably Atlantic City's premier gambling facility. But Trump's problem from the start has been his ownership of two other competing casinos—the Plaza and the Castle. For whatever reason, Trump failed to see that opening the Taj would automatically divert at least some business away from his other casinos, and collapsing consumer confidence last autumn simply made the problem worse. "Instead of a 10 percent drop in revenue at the two facilities, we ended up with a 25 to 30 percent decline," says a top Trump-organization executive.

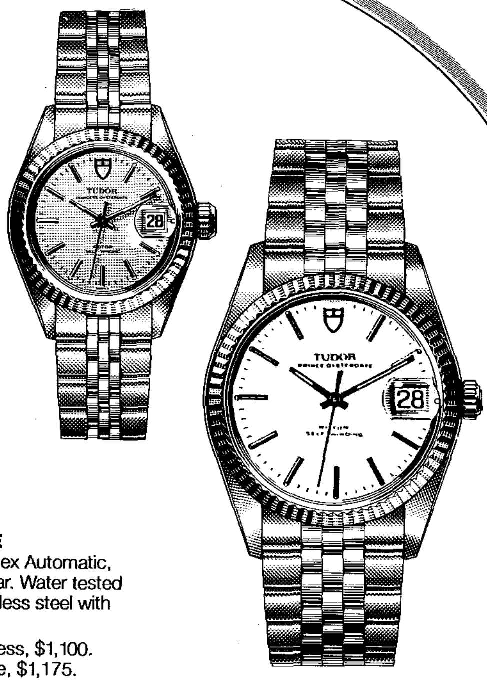
By November, Trump had his back to the wall, unable to make more than $80-million in various bond-interest payments due on the three properties by the end of the year. The immediate problem was $47.5 million due on the Taj, and to buy time, Trump and the Taj bondholders agreed to a "prepackaged bankruptcy reorganization." In it, Trump agreed to give up half of his ownership of the facility, while the bondholders agreed to accept the postponement of interest payments until next autumn, then to have them resume at 11.5 instead of 14 percent.

A four-page "agreement in principle" was initialed between Trump and his bondholders, and to make sure the Donald honored every clause in it, the bondholders' committee, advised by Wilbur Ross of Rothschild, Inc., began patiently reducing every provision to elaborately detailed specifications. By last week, the four-page agreement had become, according to Ross, a group of documents of more than 1,000 pages. It now covers everything from the specific steps involved in preparing operating budgets to how much in fees the Trump organization can take out of the casino annually (no more than about $1.5 million, according to Ross).

"The purpose of the negotiations was to tie a rope around the entire situation," said Ross last week. "We wanted to make sure that no costs from the other casinos or other Trump properties could seep into the operations at the Taj. Previously, there had been limo deals, helicopter charges—you name it. That's all gone now."

Meanwhile, Icahn's roving eye had spotted the opportunity, and he began buying in. And scarcely had he done so when the Persian Gulf war ended, consumer confidence rebounded, and customers began streaming into the Taj again. Comparing Taj revenue figures with those of the year before is misleading

hotograph by Rick Maiman/Sygma.



TUDOR
by Rolex

OYSTERDATE
The Tudor by Rolex Automatic, with date calendar. Water tested to 165 feet. Stainless steel with 14 K bezel.

Oysterdate Princess, $1,100.
Oysterdate Prince, $1,175.

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Rossini's
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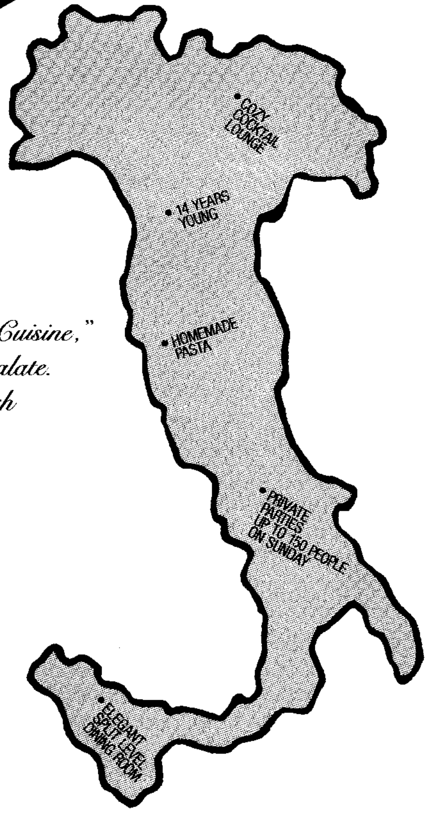

• COZY COCKTAIL LOUNGE
• 14 YEARS YOUNG
• HOMEMADE PASTA
• PRIVATE PARTIES UP TO 150 PEOPLE ON SUNDAY
• ELEGANT SPLIT LEVEL DINING ROOM

For those of you who want to experience the ultimate in "Italian Cuisine," allow Rossini's to delight your palate. The ideal spot for a business lunch or a romantic interlude. Strolling guitarist nightly. Saturday evening experience the "Aldo Bruschi Ensemble"

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because the casino opened for busine only in April 1990. But Ross of the bon holders' committee says casino revenu for March were right on target at arour $31 million, and the summer montl should look even better. "The fact i we're quite pleased," he says.

The outlook for Trump's two other cas nos—the Plaza and the Castle—is less ce tain. Both lost their top managers when Trump-chartered helicopter carrying the from New York to Atlantic City crashed i October 1989, leaving the casinos with in terim replacements until earlier this year.

In its record year of 1988, the Plaza ha gross operating profit of $90 million, mo than enough to cover $32 million in tot annual bond payments. But then came tl helicopter crash, the opening of the Ta and finally the recession. Result: Durir 1990, operating profit dropped to $48 mi lion, putting the Plaza in a bind.

To buy time and to keep Trump fro having to come up with $25 million mo in principal payments on June 15, a eighties-style paper shuffle was worke out two weeks ago with Fidelity Inves ments, the largest holder of Trump Plaz bonds. In the deal, Fidelity has agreed t surrender $25-million worth of Plaz bonds. In return, it gets back new bond secured by, of all things, the Plaza casino' parking garage. The arrangement has pre vented what otherwise would have bee an almost certain default on the June pay ment, as well as pushed back the day c reckoning for the remaining initial bonc holders for perhaps two years. What hap pens thereafter is anybody's guess, but ir vestors obviously have some confidence as the price of the bonds has jumped b more than half in the past six weeks or so

Meanwhile, there's still the Castle, a ca sino whose business seems to have bee disintegrating before everyone's eyes During February, a month in which tota revenues for Atlantic City's casinos rose percent over the previous February, th Castle's plunged 30 percent, by far th steepest slide of any of the city's twelv gambling facilities. The latest week fo which figures are available (March 3 through April 6) shows the trend continu ing, as business at the Castle appears t have fallen once again by 30 percent fron last year's levels.

This now means yet another perils-o Pauline problem for Trump: Where's h going to come up with $18 million for a interest payment on the Castle's bonds, du on June 15? It would be a riveting spectacl if he actually failed. But rumors circulate last week that a deal similar to the Plaza/Fi delity arrangement was in the works an that an announcement might soon be made The fact is, when large amounts of mone are at stake, the smart folks know that Wal Street has a way of working things out—a the $30 million in Carl Icahn's pocket s convincingly attests. ■

LINGERIE WEEK

1991

April 21……………………………April 28

The Spirit of a Woman

Join the members of the Intimate Apparel Council, editors of top magazines and New York's leading retailers to celebrate LINGERIE WEEK 1991. Look for special events in the lingerie departments of your favorite stores, and visit LOLA Restaurant, where a special lingerie - inspired exhibit by world famous photographers will be displayed all week.

Sunday, April 21

A & S Manhattan - 2-4 p.m.
COSMOPOLITAN: "Who are you underneath it all?"

Monday, April 22

Photo Exhibit: "The Spirit of a Woman" Featuring lingerie as seen through the eyes of today's most renowned fashion and lifestyle photographers. At LOLA Restaurant, 30 West 22nd Street (between 5th & 6th Avenues), runs through Sunday, April 28.

A & S Manhattan - 12-2 p.m.
COSMOPOLITAN: "Who are you underneath it all?"

BLOOMINGDALE'S: - 4-8 p.m.
REDBOOK: "A Lingerie Red Letter Day," For Mothers and Daughters

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Tuesday, April 23

Photo Exhibit: See Monday.

A & S Manhattan - 12-2 p.m.
NEWYORK WOMAN: "The Spirit of the New York Woman"

BLOOMINGDALE'S - 12-2:30 p.m.
SELF: "The Spirit of Femininity"

MACY'S Herald Square - 12, 1 & 2 p.m.
MADEMOISELLE: "The Spirit of the Single Woman"

SAKS FIFTH AVENUE - 12:30 & 1:30 p.m.
MIRABELLA: "The Spirit of the Adventuresome Woman"

Wednesday, April 24

Photo Exhibit: See Monday.

BLOOMINGDALE'S - 12-2 p.m.
GLAMOUR: "Lingerie To Be Seen In"

LORD & TAYLOR - 12-2 p.m.
NEW YORK MAGAZINE: "Private Escapes"

MACY'S Herald Square - 12:30-2 p.m.
ALLURE: "The Allure of Lingerie"

SAKS FIFTH AVENUE - 12:30 & 1:30 p.m.
LEAR'S: "The Perfect Fit...Do's & Don'ts of Proper Lingerie Fit"

Thursday, April 25

Photo Exhibit: See Monday.

BLOOMINGDALE'S - 6-8 p.m.
ELLE: "Double Identity"

LORD & TAYLOR - 12-2 p.m.
VICTORIA: "The New Age of Romance"

MACY'S Herald Square - 12:30-2 p.m.
MODERN BRIDE: "The Spirit of the Romantic Woman"

SAKS FIFTH AVENUE - 5:30 p.m.
HARPER'S BAZAAR: "The Spirit of the Romantic Woman"

Friday, April 26

Photo Exhibit: See Monday.

LORD & TAYLOR - 12-2 p.m.
VOGUE: "The Spirit of Lingerie - Day To Evening"

Saturday, April 27, & Sunday, April 28

Photo Exhibit: See Monday

Calendar compliments of these fine lingerie fibers from BASF:

Crepeset®	Vivana®	Zantrel®	Shimmereen™
nylon	nylon	rayon	nylon

BASF

Crepeset®, Vivana® and Zantrel® are registered trademarks

On Madison Avenue/Bernice Kanner

PLYMOUTH ROCKS

ED MCCABE REVS UP

"WHO YOU SLEEP WITH IS NONE OF OUR business," taunts one ad. "What you do outside the office is your business, not ours," snips another. "We don't sell to ladies of leisure," declares a third. They're meant to shock: In a lifesaving overhaul, the 66-year-old Plymouth chain has given up selling sleep- and leisurewear and is concentrating solely on office clothes. The new Plymouth is all work and no play.

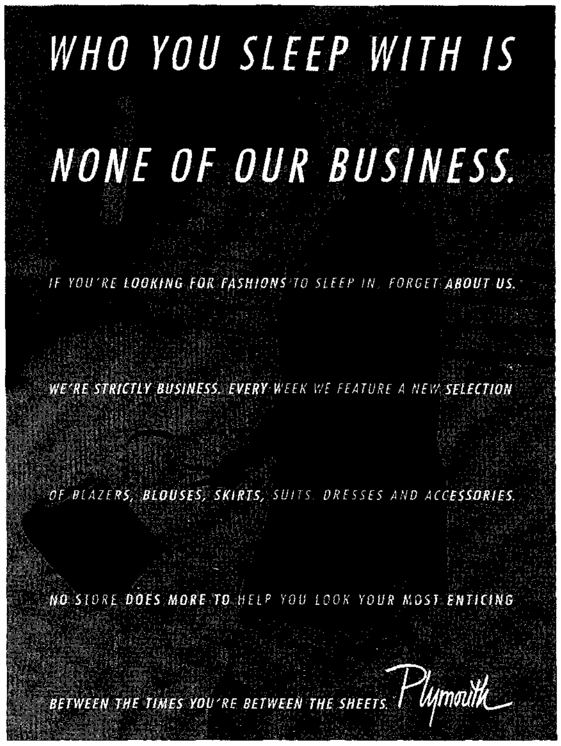
"We're strictly business," proclaims another ad, with body copy superimposed over a color-washed black-and-white photo, a style in wide use. Here is a store "to help you look your most enticing between the times you're between the sheets."

"The ads conquer our invisibility," says Fran Unrine, who became president of Plymouth this past June, after management (backed by General Electric Capital) acquired it and sibling Lamston's from Tribeca Investment Banking Company. The chain, with 49 branches in the New York area (33 of those in Manhattan), started as a hosiery business, and was at times owned by Genesco, Allied Stores, and Robert Campeau. Over the past decade, Plymouth has decayed, pushed out by lower-end Strawberry, higher-end Ann Taylor, and a mix of discounters—including Bolton's, Century 21, Loehmann's, and Conway—in between. It became a sort of bargain basement with a stodgy—if not a shoddy—image.

"Until now, Plymouth has been as indistinctive as wallpaper," says Ed McCabe, advertising's legendary bad boy and chairman of the newly formed McCabe & Company, which created the ads. "The point was to create talk. That's what we had to do."

But Plymouth had to do more than make people talk. It had to change its wares, something it discovered from interviewing longtime customers, many of whom were deserting. Out went the cheaply made jackets, the chintzier polyesters, and the constantly slashed prices. In went luxurious new fabrics, detailed tailoring, and price increases of 10 to 30 percent.

Stores in residential neighborhoods were shuttered; new ones in mid- and downtown opened to catch the dress-code crowd before work, during lunch, and after 5 P.M. Many shops are being redesigned, and features such as express checkout and lunchtime fashion shows are being added. (Years ago, the Gap used similar tactics to climb out of a financial hole.)



WHO YOU SLEEP WITH IS NONE OF OUR BUSINESS.

IF YOU'RE LOOKING FOR FASHIONS TO SLEEP IN, FORGET ABOUT US.

WE'RE STRICTLY BUSINESS. EVERY WEEK WE FEATURE A NEW SELECTION OF BLAZERS, BLOUSES, SKIRTS, SUITS, DRESSES AND ACCESSORIES.

NO STORE DOES MORE TO HELP YOU LOOK YOUR MOST ENTICING BETWEEN THE TIMES YOU'RE BETWEEN THE SHEETS.

Plymouth

WORK FORCE: *An ad for the chain.*

The provocative ads, running in local magazines and on bus shelters, are among the first in the New York area from McCabe & Company, an agency that's one of the city's newest but perhaps already its most notorious. The firm's very first ad, which trumpeted the agency's February 5 launch, attracted a dozen potential clients and has already netted Rally's, a Louisville-based hamburger chain. It also attracted the attention of reporters and competitors. Some called the ad dated and dull, citing it as evidence of McCabe's enormous ego and proof that the legend had lost the right stuff.

"A time whose advertising agency has come," it declared, showing people paired up to crowd onto a haloed ark. "What started as a drizzle became a full-fledged flood," read the copy, which boasted that people who were "happy in their present jobs" would be willing to "take salary cuts for the chance to work with us. . . . If you'd like to know more, give us a call," the copy continues. "And if you have trouble getting through at first, plea be patient. We've been swamped."

"The ad was very tongue-in-cheek says the impish, gap-toothed McCabe, 5 "But the fact that I have never doubt this agency would be successful infuriat people." The tattooed high-school dro out got his start as a mail-room clerk McCann-Erickson in Chicago, when persuaded an overworked copywriter let him write an ad that won an awar McCabe's credentials include the "it tak a tough man to make a tender chicke ads for Perdue, the "fat cars die youn campaign for Volvo, and the "Hig er Authority" campaign for Hebre National. McCabe also designed t "where winners rent" campaig starring O. J. Simpson, for Hert and the blow-me-away ads for Ma ell audiotapes, whose $6-million a count his agency is now pitching.

These he did during two decad at Scali, McCabe, Sloves, the age cy he co-founded in 1967 and le mysteriously twenty years later. (1974, SMS was named *Advertisi Age's* Agency of the Year, large because of McCabe's disarming direct copywriting.) He then con peted in the 8,000-mile Paris-to-D kar road rally and wrote *Again Gravity,* a book about the rac (Three years after he left SMS, was run down for staging an ad which the huge tires of a monst truck pulverize other cars but n the Volvo, whose roof was secret reinforced.)

McCabe subsequently looke into setting up a movie-productio company; consulted briefly f London ad agency Abbott, Mea Vickers; got involved in the adve tising effort to elect Michael Dukak president; then surprised everyone moving to Miami to join Beber Silverste & Partners, the agency best known f creating the "I couldn't get along witho a phone in the bath . . . why should you? campaign for Leona Helmsley.

But at Beber Silverstein, the copywri ing legend produced lackluster ads. H became known more for painting h building canary yellow than for brighte ing the agency's revenues or its portfoli McCabe was the creative force behin pitches for Sterling cars, Miami Touris and Eastern Express airline, but Beb failed to win the accounts. He did, howe er, snag Plymouth and Coleman Natur Meats, both of which followed him whe

You can grab it, but you can't shake it.

Not that *you'd* want to, anyway. Because if *you're* like most of our viewers, you're between 18 and 34 years old and watch an average of 2½ hours of MTV every week. Which means that you must like it.

But why do you like MTV so much?

Maybe it's because MTV is a reliable source of what's new, what's hot, and what's cool. Maybe it's because nobody else even comes close to shaking up your world like MTV does.

Whatever the reason is, just keep on watching. And leave the shaking to us.

MUSIC TELEVISION®

YOU CAN'T OUTGROW IT.
IT'S JUST TOO ENORMOUS.

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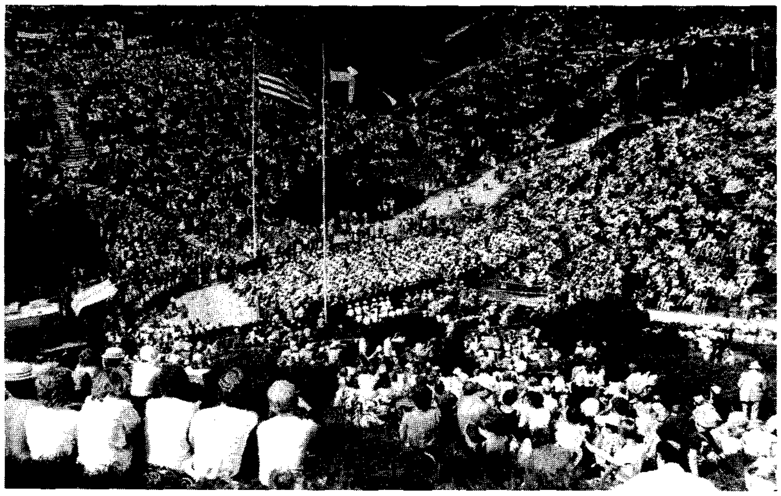
European by origin.
Danish by design.



Aalborg/North Jutland

Visitors from around the world have fallen in love with Aalborg and North Jutland—because they're like no other places in the world.

In Aalborg, you'll find the Abbey of the Holy Ghost that dates back half a millennia, the largest Viking burial ground in Scandinavia—and a nightlife that makes Aalborg one of the "swingingest" cities anywhere!

In Skagen, at the northern tip of North Jutland, two seas—the Cattegat and the Skagerrak—lap gently at mile after mile of wide, sandy beach.

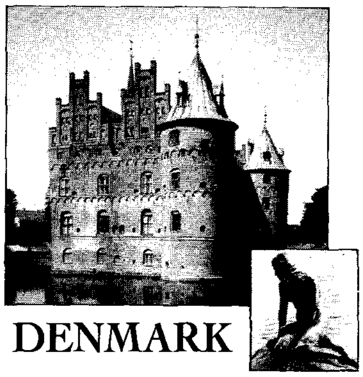
And no trip to North Jutland is complete without seeing Rebild, a national park that is a gift from Danish-Americans to the people of Denmark. Each year, on the 4th of July, Rebild is the site of the largest celebration of America's independence held outside the United States.

Start your vacation or business trip on Scandinavian Airlines, America's favorite airline to Denmark. SAS offers the most nonstop flights to Copenhagen from cities across North America.

On your next vacation, come to Denmark and be captivated by the warmth and hospitality of the English-speaking Danes. For a Danish Travel Planner package filled with suggestions on how to get the most out of your Denmark vacation, call The Danish Tourist Board at 1-800-835-2335.

SAS
SCANDINAVIAN AIRLINES

Aalborg/North Jutland • Royal Classic Hotels •
Grand Supranational Hotels • Scandinavian Seaways • Avis



after six months, he left to set up his own firm—a move that coincided with former SMS client Volvo's search for a new agency. Says the mercurial McCabe, "I needed a bigger sandbox to play in."

Just as years ago he made Perdue a household name by using its beakish owner as spokesman, McCabe now aims to give added value to an already premium-priced additive-free beef by drawing on the entrepreneurial Colemans, "real people making a real product . . . who bet the ranch on your thinking their beef is better." The Colemans, who have had "their boots in stirrups and their minds on meat. Cattlemen head to toe since 1875," have never cottoned to new-fangled notions of giving cattle antibiotics just to prevent illness. "They set aside a few head and raised them their own way. The way their collective conscience told them was best."

Print ads on brown butcher paper ask, "What would beef be without hormones, steroids or antibiotics?" The answer is, of course, Coleman Natural Beef. "Man hasn't messed with it" is the tag line on the print and TV ads, which so far are running only in Boston.

McCabe's first recruit was Patrick Hillman, 42, a former head of HDM New York, who signed on as president and chief operating officer. (The two had worked together at SMS from 1979 to 1985.) McCabe also signed on with an independent research firm and Western Media buying service to handle those sides of the business. "No one has started an agency this way, building an ideal unit from scratch," says McCabe, who is noted as much for his engagements (once to fashion photographer Carolyn Jones) and his taste for young blondes as for his work. "Most other start-ups have been preexisting groups leaving one agency to start another."

And while other agencies are jettisoning support services, McCabe is bent on adding them. "Agencies have executed their programs badly, but they think the problem is the concept," he says. But even with his creative reputation and a plan to offer a communications package involving various disciplines, the path should be thorny. "Like fine wines, creativity doesn't always travel well," cautioned headhunter Jerry Fields in *Ad Age*. "The odds are against success. . . . We can count on one hand the number of agencies that have been started by top creative talent . . . and have grown to become major players in the business."

McCabe dismisses the doubters and the down times. A recession is the best for advertising, he says. "It breeds unrest and opportunity; advertisers sharpen their focus to intelligently scrutinize their ads." McCabe is betting that most will want to say it simply, to "cut through the bull." And that's where McCabe comes in. "I know how to do great advertising." ■

Media/Edwin Diamond

BOLD RUSH

THE TAB WAR GOES BALLISTIC

HAT A TIME FOR THE TABLOIDS, FOR THE olumnists who put names in boldface. ex and larceny at the **Kennedy** compound. Sex and greed in the **Reagan** White House. The fall of **Deborah Nor- lle.** And for a change of pace, the exor- sm of the **Devil** on prime-time TV.

So much for worries about symptoms f news withdrawal among the post-Gulf- ar audience. Now there are fresh reaons every morning to reach r the *News,* the *Post,* and *ewsday.* Even the *Times* ade space on page one for **laureen Dowd**'s peek at **.itty Kelley**'s book *Nancy eagan: The Unauthorized iography.* It also added— ermanently—two new orts pages: more tab-style stenance.

The *Times* positioned its Dowd article a political analysis of the unelected Mrs. President" Reagan—offering, in ef- ect, upscale gossip. The three city tab- oids, struggling for readers in the tight lew York market, can't afford such high- indedness. For the *News,* the *Post,* and lew York *Newsday,* the raunchy innuen- o that accompanied the battle of the oldface names—the half-nude **Senator ed Kennedy, Nancy Reagan**'s closed- oor lunches with **Frank Sinatra**—is part f the serious business of survival. These stories that have everything"—in the ords of *Post* editor **Jerry Nachman**— ost of all need to have readers.

In pursuing the hot news, the tabs have evealed perhaps as much about themelves as about the Reagans or the Kenneys. The new **Robert Maxwell** *News* has urned sharply down-market. Two Sunays ago, the *News* filled its front page ith a photograph of Nancy Reagan. The icture was cropped tightly and lighted in way to make her eyes beady and her eeth glint menacingly—the fashion look ot of **Adolfo** but of **Hannibal "The Can- ibal" Lecter.**

The next day, the *News* featured three ore pages on the Reagans, two pages of ennedys, the "Apple Sauce" gossip page, and two pages filled by columnists **Richard Johnson** and **William Norwich**—all in the first twelve pages of the paper.

The quality of the columns wasn't bad; Johnson, for example, has taken over **Liz Smith's** old spot, and his items have been the freshest in town. While Smith was getting former First Daughter **Patti Davis** to put down (sort of) the Reagan book and plug her own book proposal, Johnson tracked down—in New York—two of the women **Ronald Reagan** had dated; the columnist then extracted from them their unflattering reminiscences of the younger Gipper.

But all the dish and dirt tended to crowd out what used to be known as "the news." That Monday's *News* carried two New York stories in the same first twelve pages, plus one local picture ("His **Flock** embraces **Rev. Flake**"). So much for the Maxwell slogan "Forward With New York."

New York *Newsday* clings to the high road, its sedate tab character personified by its gentle gossipist, Liz Smith. "She's a genuinely nice person," says lawyer **Bill Goodstein,** who represented Smith in her negotiations with *Newsday.* "That's why people talk to Liz." One contact did present her with the makings of a scooplet on the Reagan story. But with the target locked in the cross hairs, the columnist failed to fire the laser bombs.

In the *Newsday* editions of April 5, Smith reported that an advance copy of the Kelley book had been sent by the author to **Garry Trudeau.** The "Doonesbury" cartoonist, Smith revealed, "will begin a series of strips associated with what he has seen—to appear in his 700 papers worldwide."

Smith didn't disclose the contents of the comic strip or its references to Kelley's allegations about Nancy Reagan's long-running affair with Sinatra. Nor was this information reported by editors at *Newsday* or the *News*—both among the 700 "Doonesbury" subscribers. That was left to a nonsubscriber paper: the *Post.*

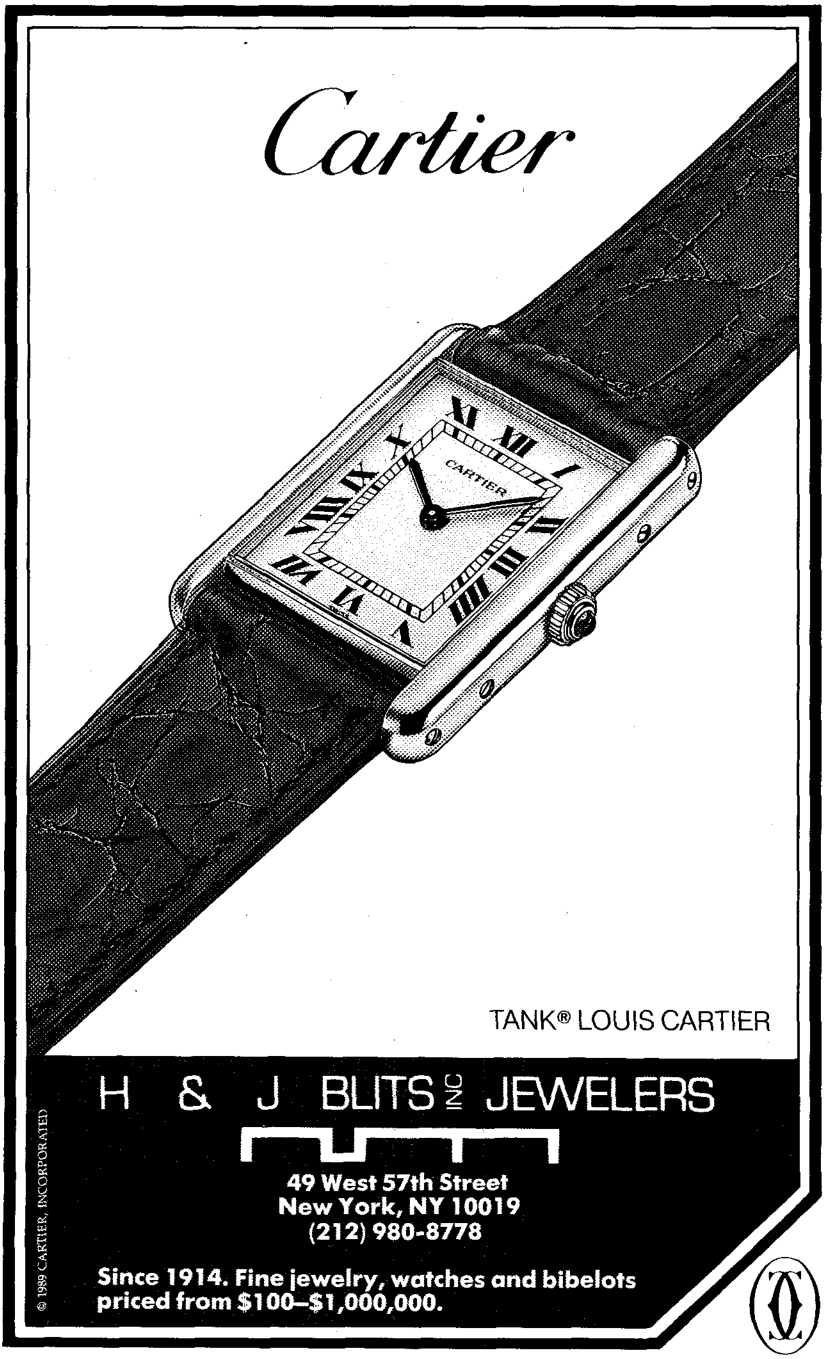
On the same day that Smith tantalized her readers with news of the strips, the *Post* ran three of the prospective "Doonesbury" panels and worked the allegations into a headline (NANCY & SINATRA IN WHITE HOUSE AFFAIR—BOOK). *Post* editor Jerry Nachman, pressed to confirm that there had to be a mole at a rival paper, did his **Gary Cooper** laconic imitation. "I guess," he said.

In fact, the surprise of the new tab war is the revitalized *Post.* The paper, risen from its deathbed, beat everybody with the earliest dirt on the Reagans *and* the Kennedys. On the day the *Post* ran its "Doonesbury" panels, reporter **Murray Weiss,** in Palm Beach, produced the Second Woman at the Kennedy mansion.

The *Post* had a couple of details wrong. It described the woman, **Michele Cassone,** as "an heiress to a multi-million-dollar fortune." Her family owns a bakery in Port Chester, New York, and she works as a waitress. But Weiss's story contained the essential factoid that makes gossip worth gossiping about: The Second Woman said she saw the senator without his pants on. From that the *Post* teased out the headline TEDDY'S SEXY ROMP.

According to Nachman, the paper "got a pop" of around 20,000 extra street sales the day Weiss beat the world to the Second Woman. The paper claims a circulation of around 600,000. The figure is down from the *Post's* levels when the *News* was putting out a strike paper but is still 100,000 higher than circulation before the strike.

At New York *Newsday,* circulation holds steady at around 305,000. The biggest gains during the *News* strike were in Queens and Brooklyn, where there's been a borough-by-borough marketing campaign. *Newsday* has tried to win over younger home-owning readers from the *News;* then, with respectable numbers, a combined New York–Long Island audience can challenge the *Times,* particularly



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for Sunday advertisers. In recent weeks total *Newsday* circulation on Sunday ha hovered near 1 million (the *Times* sell 1.6 million copies on Sundays, two third of that in the tri-state area).

Smith's arrival wasn't supposed to improve New York *Newsday's* numbers. A a *Newsday* executive explained, Smith' column wasn't expected to be "a big factor for our Queens or Brooklyn readers She's Manhattan-oriented. That's where we want to make gains next." *Newsday'* strategy is consistent; it holds that reader buy a "total package"—news, sports, columnists, critics, listings, service features In this view, the Liz Smith effect will be "one more reason to pick us up."

The Maxwell strategy is harder to fathom. The *News* rehired writer **Mike Lupica** last week, and he should give the sport pages a lift. But the paper still lacks vitality. The initial newsroom fear was tha Maxwell would be an intrusive owner. I hasn't happened yet. Editors are now complaining that he's "not interfering enough." "Maxwell sends in op-ed pieces," one writer says. "But we haven' gotten the infusion of energy we expected The spirit of this place isn't different enough from before."

Possibly, Maxwell has been distracted He had vowed no overtime for the drivers and they took him at his word, heading back to the plant—with undelivered bundles—the precise contractual minute their shifts ended. Ten days ago, "tough bargainer" Maxwell renegotiated the drivers contract. The *News* now claims it is trying to deliver 800,000 copies each night, but the paper is still hard to find.

As usual, there's nothing like news to help papers sell in competitive times The tab wars, however, have been stretching the definition of news. Gossip about the miseries of the rich and famous now occupies us—news as schadenfreude. Still, this represents progress. Before the timely arrival of the Reagans and Kennedys, there was a kind of phony tab war: *Post* columnist **Mike McAlary** attacking *Newsday* columnist **Jimmy Breslin**—trying to get a street-sale fight started.

For a time, too, some real news came out of the competition. **Peg Tyre,** in New York *Newsday,* broke the story of **Federico Pereira,** the 21-year-old Queens man who died in police custody. When the other papers tried to chip away at her exclusive, she dug deeper and produced a witness who could be placed at the scene. Five policemen have since been indicted.

But the trend lines are clear. Last week, the *Times* expanded its sports section in its own bid to retain readers. One new feature: "Inside Pitch," short items about the players, shirttailed onto the day's game story. The jocks' names are . . . in boldface. ■

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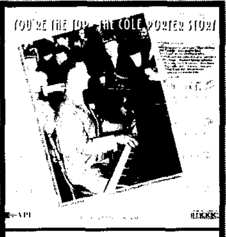

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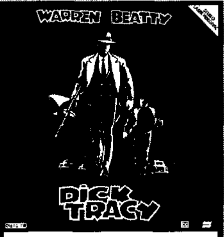

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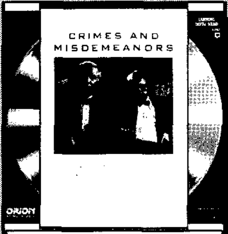

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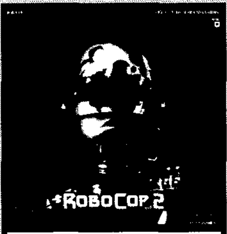

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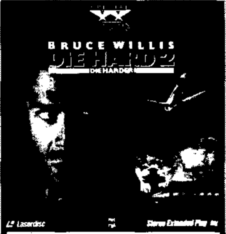

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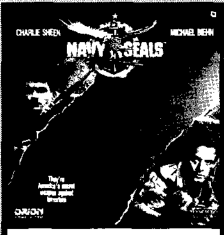

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FAST TRACK

EDITED BY CHRIS SMITH

THE BIG TOP

Four Little Girls That Fold

CIRQUE DU SOLEIL, THE sublime French-Canadian circus troupe, has just pitched its tents in Battery Park City, and four young girls take a break from sweeping up to talk about their routine.

"You just lie down on your stomach, bring your legs over your head, lift up your chest, and you smile," explains Jinny Jacinto, exacting giggles all around.

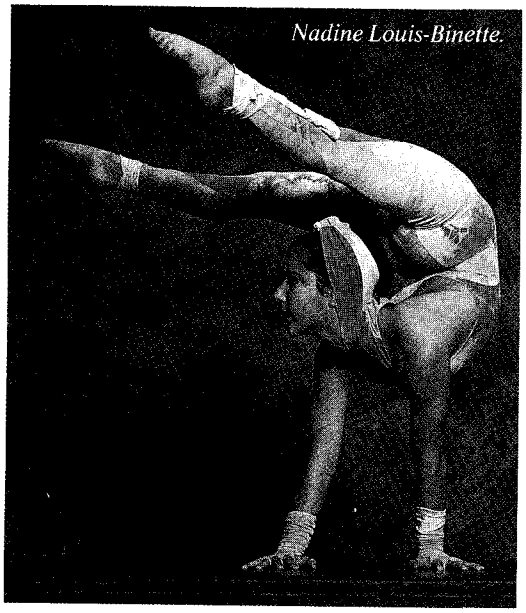
"We're like creatures from another planet," offers Isabelle Chassé.

What they are is a quartet of contortionists—aggressively flexible and wildly entertaining in a seven-minute act set to haunting music. One moment, the girls resemble exotic flowers in fast-motion bloom; the next, paper clip that's been mangled during a nervous phone call.

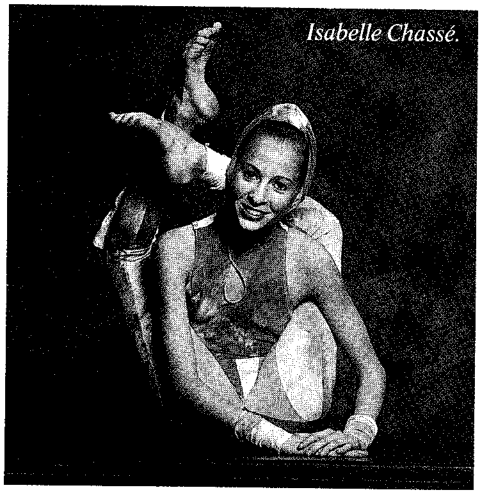
Contortionists they may be, but freaks they are not. They are simply twelve- to fourteen-year-old girls from the Montreal area who trained for a few years before running off with the circus last May. Jinny, born in Montreal of Peruvian parents, is decidedly hip, a master of even the funkiest parts of the English language. Isabelle, with pulled-back ballerina hair, is incredibly petite, even in this company. The seriously freckled Laurence Racine-Choinière was born in a trunk, daughter of a Cirque dressmaker. Nadine Louis-Binette, meanwhile, is the acknowledged poet, very pensive, who likes classical music and is not wont to test her English.

What all four girls do have in common, besides their daily tutorials and intertwinings, is the opinion that New York will be a gas. Shopping is high on all lists—even Nadine's, she admits with a short, decisive nod. But what about a cultural agenda? In a bold display of unchoreographed spontaneity, all four girls hoist their right arms skyward, imitating the nearby Statue of Liberty.

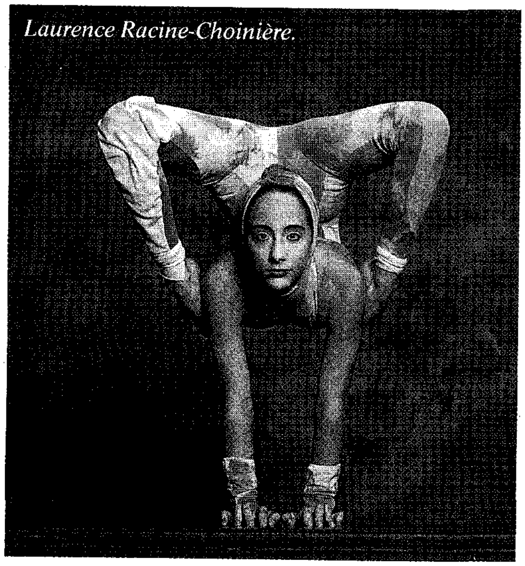
Nadine sits quietly while the other girls have fun mimicking the way the audience reacts to their bone-bending routine: Laurence sits bug-eyed, mouth open; Jinny exhibits a look of nausea. Suddenly, Nadine whispers to the translator. It seems she has finally come up with a suitably poetic description of the act: "It's four little girls that move and fold." STEPHEN J. DUBNER



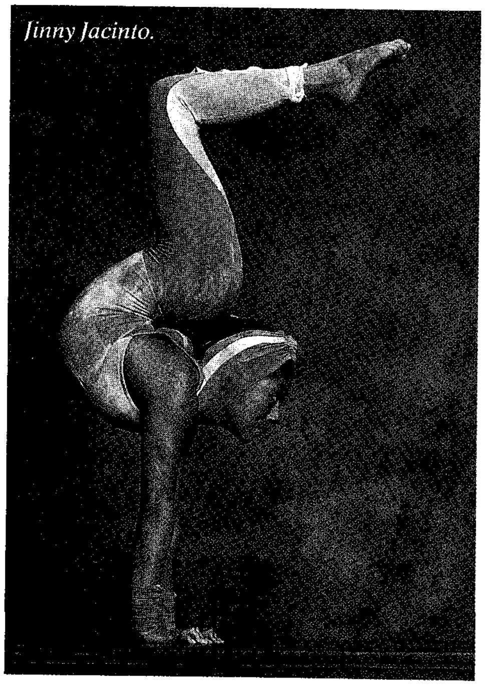
Nadine Louis-Binette.



Isabelle Chassé.



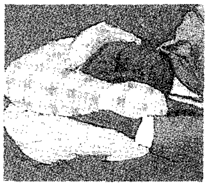
Laurence Racine-Choinière.



Jinny Jacinto.

Photographs by Bob Sebree

MR. PEEPERS'S NIGHTS: *Picking Over the Bones*



THE DAYS ARE WARM AND SWOLLEN with spring and that pumped-up feeling when bad news and scandal float in the air like the spores of the city. It is the time to bask in ruin, to run out for the latest edition. Teddy Kennedy. Nancy Reagan. Angry snarls and denials. eople race around and trade factoids and tidbits, chunks of irt. They are snatched from their habit and routine and lunged into other, "bigger" lives. They swim in The Story. hey love picking over the shreds of flesh on the bones.

They have no king. They make fake kings and queens and ve to see them brought down by their ankles. They love Teddy ennedy with his broiled face and his bare legs sticking out of is shirt at 4 A.M., and they love "monster" Nancy's closed oors flung open. The Kennedy thing and the Nancy thing are ind of a dual jolt, each charging the other.

A big fall always makes the best story, and so, on just this ind of an evening, with the hormones of the city all pumping nd jumping and everyone hurrying through the streets fiercely esiring to know more, the book people and the scribes ppeared at the Jonal boutique to welcome Kitty Kelley to New ork and celebrate—or rather, mourn, in the way only the New ork book people can mourn success other than their own—the aging success of her book.

Kitty cornered: The disher of the moment arrives at Jonal for her book party, and serves up some Nancy Reagan sound bites.

Jonal, upstairs in a townhouse on East 73rd Street, is a very ancy kind of place, with a kind of Beverly Hills *Angleterre* ok. It has clothes on one floor and home objects and the kind f stuff Nancy and Kitty would probably find "darling" on nother. It has twig and fruit things, like moss balls wrapped in old wire, and porcelain string beans and upholstered poufs nd baskets made out of grapevines and a lot of things with that usion of nature and twisted metal that is so current.

Outside on the sidewalk there is the usual clot of heavy elevision equipment and a check-in desk tended by long-haired irls in suits enjoying their first jobs. Kitty makes a late arrival, he arrival of a much-betaxed star, smiling shyly in the sudden ringe of equipment.

"Four members of the press into the room at a time; you take he shot and then you leave," says a voice, and, in one of those arvelous transformations that can happen only here, it is Kitty elley, not Liz Taylor, not Frank Sinatra, not Nancy Reagan, ho is in the circle of kliegs backed against the hand-washed painted-canvas walls, her heels sunk in the sisal.

In many ways, she is a Nancy-looking kind of person, pretty, with curled hair petals and a ladylike dark dress. This Kelley is a bit at odds with her televised image, which was shinier. She has frozen blonde hair and one of those faces that are square and pointy, wary and enthusiastic at the same time. On TV she was wearing her Major Interview suit, draped with pink satin, and when she was asked about the Sinatra lunches at the White House, this tiny voice came out saying something like "I take you right to the bedroom door" and things about "fair game." Kitty Kelley is a rapid blinker.

On arrival, many people back out the door. Sam Cohn cocks his watch. Jim Brady calls it a rat f---. People are lining up for an audience. Doris Lilly, author and ex–Ronald Reagan date, and her friend, Preston Long, walk tentatively into the crush.

"Kitty, stand up. Kitty, right over here," say the photographers, for she is now the face in the fringe, the voice in the boom. She has emerged from the pack to stand shrinking and smiling and newly sensitive in its center.

"What are we doing here?" says Jim Brady, though we both know. A china plate tumbles from the Jonal iron table.

"The animals are leaving," says a photographer backing out.

"A far cry from London, sweetie," says a blonde woman bending over Kitty Kelley as the sound booms swing forward and the press hemorrhages down the narrow stairs, for this is a site supremely ill suited to a Hot Book party.

Still inside the press maw, Kitty's yellow head keeps nodding with the graciousness of new success. Her publisher, Dick Snyder, finds his way to her in the crowd.

"Hi, sweetheart!" Kitty says with a big smile to a friend.

"If this is success, I'd rather be a failure," says the pale and magnificent Doris Lilly, backing out the door.

KITTY KELLEY'S BOOK ABOUT NANCY REAGAN IS REALLY A story of two lists: the terrible things that happened to Nancy and the terrible things she is said to have done. In all this rushing 500-page chronicle there is no place for the good things, the occasional swell and happy moments of a life.

Very bad things happened to Nancy. She was abandoned by her mother and father for the first five years of her life. Her stepfather was a bigoted neurosurgeon. Her real father locked her in the bathroom. Her mother was a strange mixture of prissy and crude, and she grew up in this mixed way, with foul

hotographs by Sonia Moskowitz.

language over the teacups and a lot of pushing and aspiring and hate. Her children were vipers in her bosom. Her son slept with Ricky Nelson's wife in Nancy's bed and danced in his underpants on television. Her daughter wrote an embarrassing book. They did these things in public, where they knew it would hurt Mom the most. At times she was hated not only by her children but also by her stepchildren. The Reagans were the poorest in a rich crowd—they had to keep up with the Annenbergs. Whatever Nancy did, she was hated by the American public. She was mocked for the things she did well, like run a home and always look good, the things that came to obsess her when the other things and people failed her. When her children failed her, she made her husband into the perfect child, the one who would never leave home or disgrace her. Again and again she turned to her table settings and frantically decorated the outside when the inside had fallen apart. It was her way to hold off the rot and turmoil. Decorating herself and her homes was a way of hiding. Then she ran the United States. This is a very sad story. How much is true?

Here are her sins according to Kitty Kelley: She had an affair with Frank Sinatra. She hit her daughter with a hairbrush. She accepted really expensive gifts (like a house). She hoarded gifts. She recycled gifts. She was cheap. She preferred her son to her daughter. She had a B-minus average. Hated her bad legs. Wore a cute blue bathrobe at Smith where the other girls were slobby. Always had The Gaze and used it. Was "fast." Slept with men to further her career. Was a B actress. She found a cheap nursing home for Reagan's mother. These sins aren't in order. She was a hypocrite on abortion and morality. Was pregnant before she got married. Fired aides. Missed family funerals. She treated little people badly. She treated big people badly. She sent her rotten children away to school. She rejected her real father in life and death. She rejected her grandmother. Loved her bigoted stepfather. Lied about her age. Believed astrologers. Ran after Brooke Astor. Was a pal of Jerry Zipkin's. Really ran the United States of America. How much is true? Connect the lists.

I CAN'T GET OVER THREE STRANGE IMAGES OF NANCY. AT ONE point, she goes to see a group of horribly deformed and disabled children and, though others would back away, the fastidious Nancy Reagan unhesitatingly and easily goes forward and touches and embraces them all. There is another image that may have come from either the book or some attendant press along this giant new Reagan trail: Patti Reagan, two years old, holding some string beans in her mouth like cud and refusing to swallow them for an hour and a half. *Just to spite her mother.* Also, there is some old guy, a friend of her stepfather's, who says he remembers Nancy at about 24 going over to kiss him good-bye and kissing him and his friend on the lips and sticking her tongue down his throat. The two guys are so shocked they head off for an ample beaker in the closest bar and vow to stay away from Nancy Reagan. These images don't go together. They are each very, very sad.

All I know about Kitty Kelley I read in a 1988 article by Gerri Hirshey in the Washington *Post.* Soon after she began her reporting on Kelley (who, like her subjects, refused to be interviewed), Hirshey began getting strange anonymous (or signed but untraceable) letters, about Kitty Kelley. After professional analysis, she found some of the letters were typed on the same machine that had typed samples of the correspondence of Kitty Kelley. Her picture of Kelley shows an obsessive woman, daughter of a strict alcoholic mother, who "has depicted each of her celeb mothers as monstrous." There are discrepancies and gaps in Kelley's own life, small exaggerations in job descriptions and little shadings. Kelley dresses well, lives well, drives a red Mercedes, considers herself an outsider but goes to the party, and has always known, even as a rich little girl, that there were painful secrets behind the gates and doors of big houses. Shocking secrets! Best-selling pain! Tawdry agony! Classic stories of hard scrabbling to the top and falling, falling, falling to the depths. Amen!

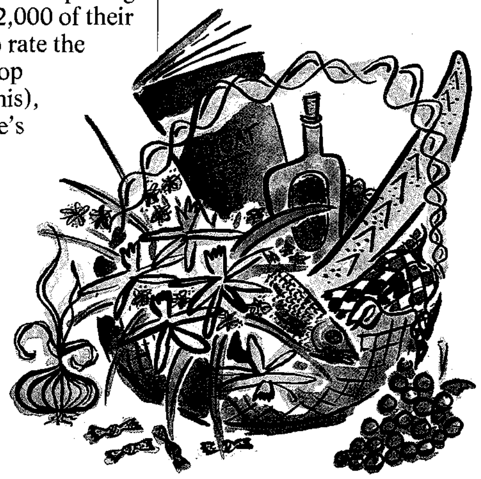
CHOW

ZAGAT GOES TO MARKET

NEW YORKERS ARE SICK and tired of fancy restaurants. Honest to God, we are. And now, for many reasons, not all of them pleasant, we want to get back to basics; we want to eat in. So what does that mean—a return to the fifties? Do we have to give up our white truffles, our gnocchi, our tarte Tatin? Do we really have to make *meat loaf*?

Of course not, silly—this is New York! And Tim and Nina Zagat (of *Restaurant Survey* fame) are here to save us. Their new *Zagat New York City Marketplace Survey* ($9.95) will be an indispensable guide to eating in for gourmet and glutton alike. They've updated the original 1986 survey because, according to Tim, "There are many more good food sources in New York than there were five years ago."

As a result, the enterprising pair have asked 2,000 of their closest friends to rate the city's bakeries (top quality: Ecce Panis), cheese shops (Joe's Dairy), butchers (Lobel's), specialty shops (Dean & DeLuca), fishmongers, delis, wine shops, produce markets, health-food stores—any place offering ingredients for a meal. The guide covers everything from fancy prepared foods to the best prices on beluga (Macy's and Zabar's), and where to get serrano chilies (Kitchen), edible flowers (Fines Herbes), and Rocky Mountain oysters (Giovanni Esposito & Sons).



There are also listings for Caterers, including one who can deliver an urban clambake for up to 1,000 people on your roof; Mail Order, where you'll find "Air Ribs," from a Texas barbecue joint; and a handy list of Green Markets. Several new categories have been added: Cookware, Supermarkets, and Party Sites, the last suggesting dozens of ideas for where to take your shindig if it outgrows your apartment—the observation deck of the Empire State Building, perhaps? LESLIE BRENNER

Illustration by Pamela Prichett.

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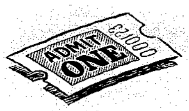


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

***Nancy Reagan: The Unauthorized Biography*, Kitty Kelley: This naughty new look at Nancy by the controversial biographer has tongues wagging, the social crowd taking sides, and cash registers pinging (Simon & Schuster; $24.95).**

U and I: A True Story, Nicholson Baker: In his odd, quirky essay, this contributor to both *The New Yorker* and *The Atlantic* (where parts of the book first appeared) meditates on John Updike (Random House; $18).

THEATER

Lost in Yonkers: Neil Simon, who recently said he'd never get a Pulitzer because he was too commercial, was wrong. In *Yonkers,* which won the prize last week, Simon skillfully blends heartache and laughter and is blessed with a brilliant cast, including Mercedes Ruehl and Irene Worth.

ART

"The White Oak Dance Project": These 32 black-and-white photographs by Annie Leibovitz document the collaboration of Mikhail Baryshnikov and Mark Morris in 1990 in White Oak, Florida. At the James Danziger Gallery, 415 West Broadway.

ASK GAEL

Got a new idea for before or after theater? Explore strictly vegetarian exotica in the stylish, upscale Zen Palate. Try taro spring rolls and steamed vegetable buns, elegant hot-and-sour soup, moo-shu fantasia, and rainbow stuffed cabbage. At 663 Ninth Avenue (the entrance is on 46th Street).

***What's about to be hot?* Caribbean cookery (sort of) at Canal Plus (Brian McNally's old Canal Bar) is drawing fans of the same guys who are also behind Thursday nights at**

Peter Freed

Nell's. At the corner of Spring and Greenwich; 334-5152.

TELEVISION

Paris Trout (page 81): In this overwrought piece of modern-day southern Gothic, Dennis Hopper, Ed Harris, and Barbara Hershey play a very warped threesome. HBO's adapted the work from Pete Dexter's ugly award-winning tale of racism and murder.

TASTINGS

BY ALEXIS BESPALOFF

The 1989 California Chardonnays are lighter and less intense than the best 1988s, but good recent arrivals among the 1989s range from the lean, toasty Iron Horse ($20) to the softer, fuller DeLoach ($17), along with the balanced Merryvale Starmont ($17) and the appealing Meridian ($12).

SCENES

Cirque du Soleil (page 28): There are no animals jumping through fiery hoops or anything else approaching your garden-variety circus act. This enchanting French-Canadian import is a ravishing celebration of color and movement. It really has more in common with modern dance and New Age music than with anything Ringling Bros. and Barnum & Bailey has ever come up with. At Battery Park City through May 5. On April 18, there's a benefit performance for the Children's Defense Fund, with tickets beginning at $100. Call 349-4266 for information.

MUSIC

J. S. Bach Violin Concertos: In this new recording, Pinchas Zukerman and the English Chamber Orchestra perform four concertos (RCA Records).

***Otello:* On Tuesday, April 16, Pavarotti will sing *Otello* for the very first time (he'll do it again on April 19), in Carnegie Hall's concert version of Verdi's opera. Sir Georg Solti conducts the Chicago Symphony Orchestra—the performance marks his last appearance as music director. Dame Kiri Te Kanawa will sing the role of Desdemona. The production will soon be available on CD.**

German baritone Olaf Baer makes his New York debut at Alice Tully Hall on April 18. The singer, who's been called Fischer-Dieskau's successor, sings Schubert.

The first of the Prokofiev-centennial celebrations is on April 21 (the composer's actual birthdate is April 23) at Avery Fisher Hall. Mstislav Rostropovich plays the cello; he will also conduct the National Symphony Orchestra in *Alexander Nevsky.*

DANCE

American Ballet Theatre is having a nice long run—April 22 through June 22—at the Metropolitan Opera House. The opening-night gala features Enrique Martinez's new production of *Coppélia* (to the Delibes score, naturally), starring Cheryl Yeager in the lead role and the fabulous high-leaper Julio Bocca as her philandering swain.

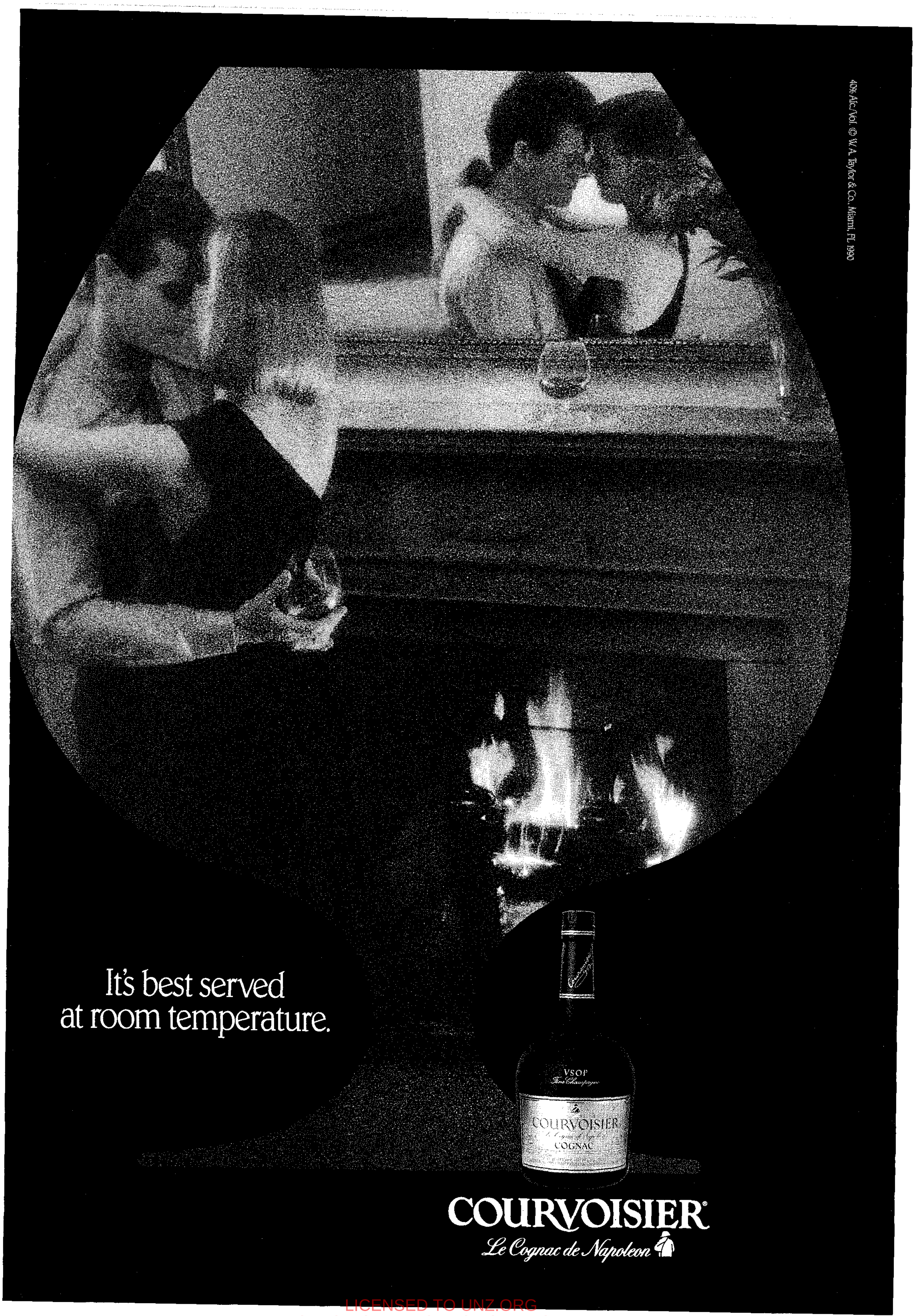
Martha Swope

MOVIES

The Comfort of Strangers: Armani's elegant fashions get top billing in Paul Schrader's deliciously decadent Venetian thriller. Natasha Richardson and Rupert Everett are a young couple on holiday whose lives become intertwined with two very odd characters.

Deborah Beer

"Evening of Film 1991": Griffin Dunne and Milos Forman will introduce a few of the films included in the Fifth Annual Columbia University Best Student Films of the Year. At Symphony Space on April 20 at 7:30.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LIVES ON THE LINE

How the city's suicide hot lines pull people back from the brink

By Marianne Macy

“*You don't know!*”

Alan is literally in my face—leaning across the table, jabbing a forefinger toward my eyes. His intensity, in this proper, white-tablecloth restaurant, makes me uneasy. I look around to see who's listening.

Fortunately, he drops his voice. “Let's say you're talking to this guy,” he says softly. “You can hear how upset he is. He's lost his job. His wife has walked out on him. He feels so bad, so awful . . . he's drinking, he's afraid he's going to do something desperate.”

A sandy-haired, attractive man in his late thirties, Alan is giving me a glimpse of the training I'd go through if I wanted to work on the suicide hot line run by the nonprofit group called Samaritans. Would-be volunteers spend twenty hours fielding problems like these; when the training's over, only half of them are deemed qualified for this difficult work.

Alan fixes me with an unwavering blue gaze. “Now, you've had something like this happen to *you,* because once you lost your job and your lover—at the same time. So you can feel for this guy, right? You know how it feels, don't you?”

Yeah, sure, I know how it feels. And that's what Alan was waiting to hear me say. He pounces. This is boot camp—the finger's back in my face, and he is snapping, fiercely, “You *don't* know!” The words zing past my ear and seem to bounce off the walls. “You don't *know!*”

He's gotten through. I do not, cannot, know what someone calling the suicide hot line knows, feel what he feels. It's *his* experience. Alan is pounding on. “The emphasis is on him, the caller, not you, the volunteer. Don't ever think you know. You start talking like that, the call shifts from his feelings to yours. *You* may feel good, but the caller's not going to feel a hell of a lot better. Any time you feel too comfortable, like you know what's going on, then something's wrong.”

Alan, the Samaritans' director of education and training, has been with the group nearly eight years. He trains people to handle the phones; he also goes out and speaks

ILLUSTRATION BY MARCUS ROSE AND SAN SIMON throughout the city on suicide prevention. He's the first person in the organization I've met; he's here to scope me out and tell me what access I can have to his group.

For security reasons, we have met at a restaurant far from the Samaritans' telephone room. I learn that all the volunteers are identified by number; Alan is "Alan 81," because he happened to be the group's eighty-first volunteer. Everyone is listed on schedules and interoffice memorandums this way—for his own protection. The flip side of suicide is homicide—callers' anger, turned inward, can also turn outward, and the Samaritans don't want anyone to be able to track them down. (Also, they keep their names and location confidential because callers sometimes fall in love with them or at least become fixated on them.)

Alan tells me that Samaritans is a lay organization whose volunteers do peer, not professional, counseling; they're not psychologists or psychiatrists, just trained and caring people. Alan talks about "Zen" a lot and uses similes. "Crisis is like a wave that builds and builds. You bounce from incredible lucidity to being distorted, out of it. Someone cannot follow a linear line of logic at that point. Sometimes just the shock of hearing a sympathetic voice can reach them. They're not getting that in their lives; they need it; that's why they called. We need to reach them, to let them know they're not alone."

Samaritans won't trace calls against a calle

He takes my hand to illustrate his point. "Like, how are you feeling? What's going on with you tonight?" He has a firm grip on my hand, which I find unnerving, as we've been talking for only twenty minutes.

I withdraw it. "You do that on the phone?"

"Metaphorically speaking." Alan goes on to tell me that his group's training is much like that of Help Line, the other suicide hot line operating in New York City. The training utilizes psychologist Carl Rogers's "active listening" technique, which gives no advice, renders no judgments. Advice, no matter how well meant, can make a troubled person feel contradicted, condescended to, or misunderstood. "Active listeners" draw the caller out, paraphrasing his words to reflect back their emotional content, asking the caller what he is feeling, making him feel supported by their interest in what is going on in his mind and heart.

Volunteers are meant to provide support for the caller. But no matter how caring and empathetic they are, they need careful training for this work. They must learn how to assess the risk of suicide and how to help the caller, depending on what sort of help the situation requires. And limits must be set, even when the caller is suicidal.

"Limits?" I say.

Alan barks, "Do you have a good relationship with your lover? Do you like anal sex?"

I take another quick glance around, to see how close we are to the next table. Luckily, not too close, but there *are* people nearby.

"Uh . . . I see. You have to limit that stuff."

"Answer the question! Answer the question!"

I'm trying to stay cool and interview this guy, but I'm distressed to realize how much I want to punch him.

He lets me off the hook. "See, that's the kind of thing tha happens on the phone. We say, 'Get intimate, but don't be personal.' You would try to parry that kind of question, telling th caller that it's not what's going on with *you* that's important but with *him*. He may try to manipulate you, make you believ his survival is dependent on your doing what he asks. Trainin teaches you how to handle that."

A COUPLE OF DAYS LATER, I'M IN THE SAMARITANS OFFICE Alan and I are with the group's executive director Wade, a dark-haired, kindly man in his mid-thirtie who has a Ph.D. in international relations and teaches at a college in the city. The office line, 677-3009 is set up to take messages from volunteers. (Mor workers are always needed. Wade asks that anyon who wants to volunteer call this number, thereby reserving th suicide hot line for those who need help.)

Wade and Alan are telling me about the careful screening process they have set up to make sure that those who call to volunteer are not people who have called a hot line—at least not i the past two or three years. "In that time, it's not likely you issues have gone away," Wade says. "Not to say that someon who has been in crisis wouldn't be empathetic. We just don' want someone who is still in that state."

Illustration by Anthony Russ

shes. If the guy really wants to die, well. . .

Staffers at Help Line share that opinion. Psychotherapist Jane Donnelly, the service's director, tells me why such people would be troublesome as hot-line volunteers. "In order to be an effecive helper," she says, "you have to realize that *you* could be the uicidal caller. But we have to find volunteers who aren't lookng to work through their psychological complications by 'helpng' instead of being helped. Have they been, can they be, helped in their own lives? If not, such people want to be in the helping business as a defense, a control thing. You can't be a helper if you can't take help, because you're not able to empahize. The caller picks it up. That kind of person will not be emotionally available to the caller." (Prospective Help Line volunteers should call 684-4480.)

The two New York hot lines, Samaritans (212-673-3000) and Help Line (212-532-2400), are available 24 hours a day. They are not to be confused with the 800 and 900 numbers adverised in the subway, which charge calls and counseling services o Medicaid and other health plans. Samaritans and Help Line share one objective: to be there for people when they are helpess, despairing, alone, and in pain. Unfortunately, when I tried o call them—trying maybe once every half-hour, even calling in he middle of the night—it took three days to get through because the lines were busy.

"Yeah, it's a shame about the lines," Wade said when I told him. "We hate that."

Samaritans and Help Line have functioned at maximum capacity since they opened. Amy-Marie Hohn, executive director of Help Line Telephone Services, Help Line's umbrella organization, explains that she finds herself called by city agencies, the police, and schools to do suicide-prevention training. Both organizations, already impossibly stretched, do all of this with no municipal financial support.

Why hasn't the city ever budgeted funds for suicide prevenion? Hohn and Alan suspect that part of the reason is that suicide still carries a heavy stigma. "I'll get a call from a high school," Alan says. "They'll say, 'Can you address our student body? One of our students has killed himself. Oh, and by the way, can you not mention the word *suicide*?' "

Help Line and Samaritans were willing to let me watch the volunteers work and talk to them, but I was not permitted to isten in on the phone lines. Both groups are so scrupulous about protecting their callers' anonymity that everybody must promise not to discuss the calls outside the telephone rooms—not with friends, spouses, or lovers.

"You really have never talked about a call outside?" I ask a young Samaritan volunteer who's been there six years.

She looks surprised at the suggestion. "Absolutely not. No one has, as far as I know. That's why we have a support system, with home leaders and buddies, because you can't walk out of here in need of support."

THE STAFFERS AND THE VOLUNTEERS I MET WERE A TRUE New York cross section, a mix of ages, races, sexes, and socioeconomic and religious backgrounds. The problem they are dealing with is the eighth-largest cause of death in the United States, according to the National Center for Health Statistics (in 1988, the latest year for which figures have been compiled, 30,796 Americans killed themselves). In this country, there are more suicides each year than there are murders. The suicide rate of teenagers, which has skyrocketed over the past 30 years, is now close to that of the general population. And the number of people calling the city's suicide hot lines has increased dramatically in recent years (no meaningful citywide statistics are available).

Those groups that have a higher incidence of suicide than the general population include substance abusers (alcohol abuse is involved in one third to one half of all completed suicides), those who have made prior suicide attempts, the elderly, relatives of suicide victims, dentists, psychiatrists, white males over 50, and people suffering from depression.

The literature of both Samaritans and Help Line discusses the pervasive misconceptions about suicide.

☐ *Myth:* "People who talk about suicide don't commit suicide."

Fact: Of ten people who commit suicide, eight have given warning about their suicidal intentions.

☐ *Myth:* "Suicidal people are fully intent on dying."

Fact: Most suicidal people are ambivalent about dying. They gamble with death, leaving it to others to save them. Suicides don't necessarily want to die; they want the pain they're in to stop.

☐ *Myth:* "You have to be crazy to try to kill yourself."

Fact: Only about 10 to 15 percent of all suicidal people are truly psychotic or delusional. Suicidal people suffer from depression, despair, and emotional pain but are not necessarily mentally ill. Most people have thought about suicide at some point in their lives.

☐ *Myth:* "Once a person is suicidal, he is suicidal forever."

Fact: Individuals who wish to kill themselves are "suicidal" for only a short time.

☐ *Myth:* "Suicidal tendencies 'run in the family.' "

Fact: Suicide is an individual manifestation.

☐ *Myth:* "Talking about suicide may give someone the idea."

Fact: You don't give a person suicidal ideas by talking about suicide. Bringing up the subject and discussing it openly is one of the most helpful things you can do, providing an opportunity that can be a great relief to a person in despair.

On this, the "active listening" technique, Help Line and Samaritans agree. But they don't agree about what a volunteer should do in a crisis—that "medical emergency" in which a caller announces, "I'm sitting here with a loaded gun" or "I've just taken 50 Percodans" or "I just cut my wrists." Help Line will "intervene"—phone the police or a hospital, try to trace the call—but Samaritans won't.

HELP LINE WAS FOUNDED IN 1969 BY DR. AND MRS. NORman Vincent Peale of the Marble Collegiate Church. It is a crisis hot line—that is, volunteers will speak with any callers who feel overwhelmed by trouble, not just people contemplating suicide. This, says Jane Donnelly, is really suicide prevention.

Donnelly is a pretty woman in her mid- to late thirties with curly brown hair. "We don't prioritize," she says. "All of our calls are limited to twenty minutes, even suicide calls. But a lethal suicide call—a medical emergency—can go over."

No one can solve a person's deep problems in twenty minutes, Help Line volunteers acknowledge, "but you can get him thinking about his process of handling crises in the past and connect him with someone else in his life," Donnelly says. If the caller is willing to be phoned back, Help Line offers free counseling from volunteer psychologists or psychiatrists.

The Samaritans of New York City, Inc., established eight years ago, is the local branch of an organization founded in England in the fifties by Chad Varah, an unconventional Episcopal minister. Reading that London had three suicides a day, Varah mused that there should be a free counseling office and an emergency telephone number for people contemplating killing them-

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selves. He tried to handle it all himself at first but became swamped and was soon relying on people who came to help. "The best thing in all cases," he and his helpers found, "was befriending. It became clear that befriending by the volunteers was what we were offering and what the people were coming for."

"I ALWAYS USED TO LISTEN—BUT ONLY UP TO A POINT," SAYS Dina*, from Help Line. She looks motherly, conservative, in her wool pants and gray sweater. But talking about the calls she deals with—everything from incest victims to psychopaths—she displays a battlefield calm that is truly impressive. "Since I've been practicing the kind of listening we do on the phone, it has opened my ears to my husband and children, and made those relationships much better."

"When you keep offering advice, you undermine the caller's position and subtly make him feel he doesn't have the capacity to solve his own life," says Help Line's Mary*, a small woman with blunt-cut gray hair. "Apparently, what they need is for me to give them space and connection at the same time."

David*, a funny and likable man in his late sixties, has worked with the Samaritans for as long as they've been in New York. He tells me he's gay and that he likes the eclectic mix of volunteers: "Here, I'm not being ghettoized." He admits that it can be difficult when gay men call and describe feeling desperately alienated or closeted—things he has worked through. But he must listen, not reveal himself. "Sometimes the questions you ask can gently lead someone to finding his own solution. Usually, even the most miserable person in the world has had some period of happiness, satisfaction, or productivity. Most people have loved someone. The important thing is to make them see that they may have something in reserve they're not thinking of—a relationship they haven't kept up with because they drifted apart or had a breach."

CROCUSES ARE BLOOMING ON THE LAWN OUTSIDE HELP Line's white-painted rooms. Through hospital-nursery-like windows I can see telephone workers taking calls, nodding *yes-yes-yes.* Suicide calls on a sunny mid-afternoon? I thought they came in the dead of night. (The Samaritans' Alan had snorted at that idea. "These places are open 24 hours because it's a 24-hour problem.") The volunteers today are mostly people who were recruited through Marble Collegiate Church. I realize how swayed I am by appearances; I have to admit that if I saw these women walking out of the church on a Sunday, I'd assume they were sheltered, homey . . . people who knit. Maybe they are, but they also calmly and capably handle things that many of us would rather hide under the bed than face. On their fifteen-minute breaks, they tell me what this work is like.

Alice*, a fiftyish woman who is the shift supervisor, has been coming here every Tuesday since 1975. In the first minutes of a call, she says, volunteers do risk assessment. "Do I understand you to say you're thinking about committing suicide?" they'll say. They'll try to discover how solid the plan is. Has the caller thought about how he would kill himself? *Low risk:* "I thought I'd jump off a bridge or cut my wrists, or something." *Higher risk:* "I'm going to cut my wrists." The next question is "Do you have a plan?" *High risk:* "I'm going to take the pills tonight." *Higher risk still:* "I have the pills/gun/razor blade right here." Other questions, including "Have you tried suicide before?," help in the risk assessment.

No support system, no self-sufficiency, mean

The callers do answer the questions, Alice says: "These people are desperate." The way she pronounces it, you feel it in your stomach. "They've turned to us as a last resort. But maybe they can't bring themselves to do it. If the caller says, 'Yes, I have 500 Quaaludes,' then it's up to us to try to get rid of them, get him to go in and flush them down the toilet. I tell the caller how devastated I'd be if he carried out his plans, and he'll say, 'What do you care? You don't even know me.' But everyone on the line really cares for these people; we wouldn't be here if we didn't. I use the word *love* on the phone, and they're dumbfounded, but it's true."

And here is the philosophical difference between Help Line and Samaritans: When there's a serious risk of suicide—or, even more immediate, a medical emergency, in which the person has already taken the pills, cut the vein, started the process—Help Line will try to intervene. "We say, 'Confidentiality applies only to the point where a person's life is at stake, and then it no longer applies,' " says Jane Donnelly. "Don't misunderstand: Help Line will do everything in our power to get the suicidal person on the line to make the decision to save his own life." But if he won't, Help Line will call in help. The caller will sometimes indicate his ambivalence by saying, "Let me die"—and then giving the Help Line volunteer his name and address.

Help Line staffers will try to get the caller's permission to let them help him, but if he says no, that won't stop them. "We call 911," says Donnelly. "Or if the caller won't give us his name, address, or phone number, we'll try to trace the call. That's not as easy as it sounds. We'd like to set up a system where we can do this more easily: Recently, the phone company couldn't trace a call because of technical difficulties . . . which boggles my mind. The caller had taken too many pills to be able to talk coherently and was too out of it to give us any information. We kept that line open for over three hours, and then at some point it was hung up."

"What happened?"

Her face says more than she does. "We don't know."

"We think people who are confused about whether or not they want to die really need some help with that," says Amy Hohn, "and we feel it's appropriate to do what we can. One lady we saved was furious with us. But a woman who was going to blow up her apartment, and who had a kid, was grateful."

BACK AT SAMARITANS, IT'S THE END OF THE WEEK. ALAN and Wade look exhausted. It's 3:30 P.M., and they can finally take a fifteen-minute break for lunch.

They're a good temperamental match: Wade is kind, competent, strong, with an easiness about him; Alan is passionately dedicated, charged. They have no office staff. They need to raise money for more lines. They want to buy a van so they can transport senior citizens who'd like to work nights but are afraid of public transportation. They want to advertise the service, advertise for more volunteers.

Biting into their sandwiches, they discuss great drive-in theaters they have known, places with big screens, good concession stands, or all-night "Going Ape" festivals—all the *Planet of the Apes* movies back-to-back. I realize they are slaphappy. For fifteen minutes they want to take a break from suicide.

"Suppose you had a medical emergency," I say. "You got a guy on the line who just took 500 Quaaludes. . . . "

They explain that they wouldn't tell the guy to go into the bathroom and flush the Quaaludes; they wouldn't tell him they'd be devastated or that they loved him. And they won't trace calls against the caller's wishes. If the guy really wants to die, well. . . .

I can tell that Wade and Alan feel as if they have to go back to square one with me. "Even if someone is bleeding, fading on pills," says Wade, "they called *us;* they didn't call 911. And it's

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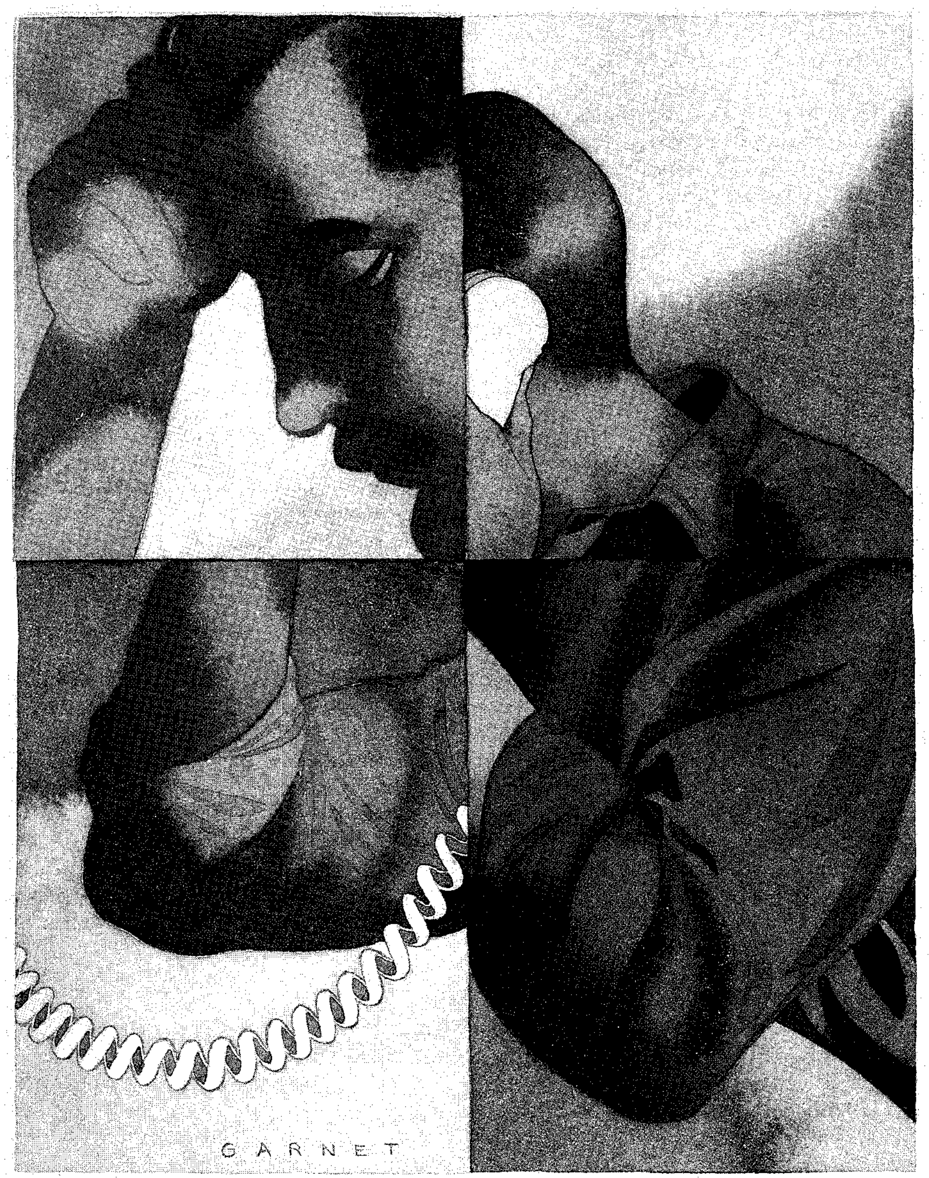
**Names marked with an asterisk, and some identifying details of hotline calls, have been changed.*



ller is high-risk, on a collision course with life.

nuch easier to call 911; they had to look our number up. We iave to talk to them, because that's why they called. If you don't iave trust, you don't have anything."

"We ask them if they want help," Alan says, "but we don't ihove it down their throats."

"Even if they're dying?"

"*Especially* if they're dying. If I start shoving something down 'our throat and not respecting you, I'm dealing with you like the 'est of the world, which made you depressed and suicidal in the irst place. Our question is 'You took pills: What's going on vith you? Do you want to die?' Usually they say no, they don't vant to die, they just want the pain to stop. By then you've made :ontact, and from there, you can work with them."

"But if they've cut a major artery and they're bleeding to leath," I say, "are they thinking clearly enough to make lecisions?"

"They called," Alan says. "Put it in context. The problem 'ou're having is one that everyone has. Our training asks, 'Can 'ou accept this—that you really can't do anything?' *You never know* what happens. You can talk to our volunteers about this when you come back."

A FEW DAYS LATER, I AM permitted to observe a shift in the Samaritans telephone room. I enter with trepidation, respecting the group's philosophy but feeling inadequately fortified with Zen. I desperately hope there will be no medical emergencies.

Volunteers bend over the phones intently, listening, murmuring, gently asking questions. They smoke and blow the smoke out the windows. It curls out over the street.

"Samaritans," they answer the phone. "Can I help you?" They listen. "Hi, Charles*. What's going on with you tonight?" a volunteer says, listening for a long time after that. Sometimes they pass notes to one another, questioning what to do. As they hang up, they tell the caller that it's a 24-hour hot line, and if he needs to call later, they'll be there.

The first thing people coming on a shift do is communicate with the home leader, the off-site supervisor. Before the home leaders hand over shifts, they brief the replacements on what has happened, so there's continuity of understanding about ongoing situations.

Today there's sometimes ten or fifteen minutes between calls, then all the phones ring at once, or in such a way that every line is tied up eventually. I remember that it took me three days to get through, and I wish a light could flash on the Empire State Building to let suicidal people know the lines are free this minute.

Ron*, who is somewhere in his twenties—lean and ascetic-looking, with pale skin and dark hair—tells me a bit about the call he just took, which was from a runaway teenager. Many runaways call, he says, but they rarely call back. I ask if it bothers him that he usually doesn't find out what happens to the callers. He considers the question.

"No," he finally tells me. "I have a master's in philosophy. I gave up the search for truth long ago."

Since I can't listen in on the phones—a rule I think is entirely appropriate—I ask the volunteers to tell me about their most traumatic calls.

The toughest for Roxanne*, a young black psychology major, was from a child who had discovered her mother after she committed suicide. "It ripped me apart," Roxanne says. "I'll never forget. I talked to her for an hour and a half, and then all night long, when the phone rang, I'd grab it, thinking the little one would call back. But I never heard her voice again. You can't

llustration by Garnet Henderson.

help wanting to know what happened the next day . . . how are they feeling . . . *something.*"

Another volunteer tells me about a repeat caller who thinks he's Mick Jagger. "He can't understand why people treat him so badly, since he's a famous person." The story unfolds slowly. "He sounds like an educated man, and he's always very angry. He says there's a woman he wants to kill by hacking her up." The volunteer asks, as calmly as possible, "Why? What did she do to you?" "That's a stupid question!" the caller flares. "She pisses me off. Wouldn't you be angry if everyone was trying to f--- you up?"

I ask Alan how they handle someone who's in a state like that. The answer: Just go with it—try to work with the caller, even when he says his neighbors are from Mars and they're out to get him. ("How do you know they're from Mars?") The volunteer will wind down calls like this as quickly as possible. "Mick Jagger" routinely gets furious, accuses the volunteer of not possibly being able to understand what he's going through, and slams down the phone. "The violence he expresses is mostly self-directed," says Alan. "He calls to blow off steam. If we thought a threat of violence was serious, we'd ask, 'Do you want us to call the police or a hospital?,' but again, we wouldn't trace the call."

I'm then told about the teenage boy, thirteen or so, who called, his soft voice shaking with fear. "I did something last night and I'm scared," he whispered. The volunteer, sensing his anguish, murmured supportively, "I'm glad you called. Do you want to talk about it?" The boy stumbled along: "I got together with some friends. Something happened, something bad."

Here he started to cry hysterically, saying that everyone in school would find out, everyone was going to know. The volunteer tried to gain his confidence. "I'm here if you want to talk to me, and it's a confidential hot line. But you sound very upset. Can't you tell me what's going on?"

"My friends said I should come over and party. We drank and smoked some grass, and then we . . . we did it. We got loaded and everyone had a great time. . . ." The boys had sex with one another, switching partners. Now the caller's terror that he'd be exposed as a "freak" was making him think of killing himself. The volunteer gently worked with him, asking questions like "Did you ever have sex with a girl? Was anything wrong with that? So what's wrong with sex this way?" They talked for a long time, the volunteer's normal voice and calm acceptance of the situation gradually soothing the boy. At the end of the call, the boy shakily thanked the volunteer and said how scared he was. He asked if he could call back again.

The volunteers tell me that callers sometimes change their stories in the middle of a call. One young woman called, suicidal over a breakup with her boyfriend, who had left her for "another girlfriend." But midway along, she admitted that actually, he had gone back to his wife. And he had kids. And then the caller went from focusing on the relationship to the fact that she was going to lose her job because of all the time she spent on the phone talking about this man. Then it became clear that what was *really* making her hysterical was the fact that the guy was supporting her, and his wife had found out—and now she knew she'd be fired.

"Well, that's the ultimate fear, isn't it? Dying

The volunteer steered the conversation to the caller's pain. "What are you going to do for Christmas? Are you feeling suicidal? What kind of pills do you have?" This was a high-risk caller, they tell me. No support system, no self-sufficiency, means the person is on a collision course with life, and "one more thing happening" could cause her to take her life. "In this case, it was a firing, but it could be a car accident, a bad day at work," the volunteer says. "Suicide is a cumulative process."

They tell the volunteers in training that they'll be dealing with the dark side of life, but when those dark-side calls come in, they can be staggering. An elderly man called, crying in despair. He was blind. He had pluckily made his way to school to study psychology. But that night, he'd hit the suicide point. He was lying on a wet mattress—his roof leaked. When he'd gone to complain to the landlord, the landlord had pushed him down the stairs. He asked, in anguish, "Can I go on living if I can't manage for myself anymore?" The volunteer found it a tough question but tried to comfort him and explore options.

"The universal fears tear you apart," Alan says. "The guy who wonders if he'll ever meet someone who will love him. Artists and actors who've been trying for years and can't make it. People with AIDS. The man who was driving his car when it crashed, killing his friend. An angry black teenager who's pregnant and crying but who hangs up because the volunteer 'doesn't know s---.' "

Volunteers try not to be judgmental or compare callers' pain. A young lawyer calls; he's lost his job on Wall Street, and he simply can't believe it. His whole identity was based on this. He says ingenuous things like "Nothing like this ever happened to me. Things worked out my whole life. It's my first rejection." The volunteer continues talking with him and finds he's been offered a Legal Aid job, but he's petrified of working in Harlem. "They eat boys like me alive up there," he says.

THE SHIFT ROLLS ON. "WHEN YOU SAY YOU'RE UNDER A doctor's care, do you mean you're on medication?" . . . "How are you feeling? Suicidal? Have you made plans?" . . . "How did you feel when you realized you were still alive?"

Before I step outside for a breath of air and a break in the five-hour shift, I eye the big sign with the phone number in the center of the room: POISON CONTROL. I ask Sarah*, a slender, pretty woman, maybe 30, with tawny hair and gentle eyes, just what she says when someone tells her he's taken pills.

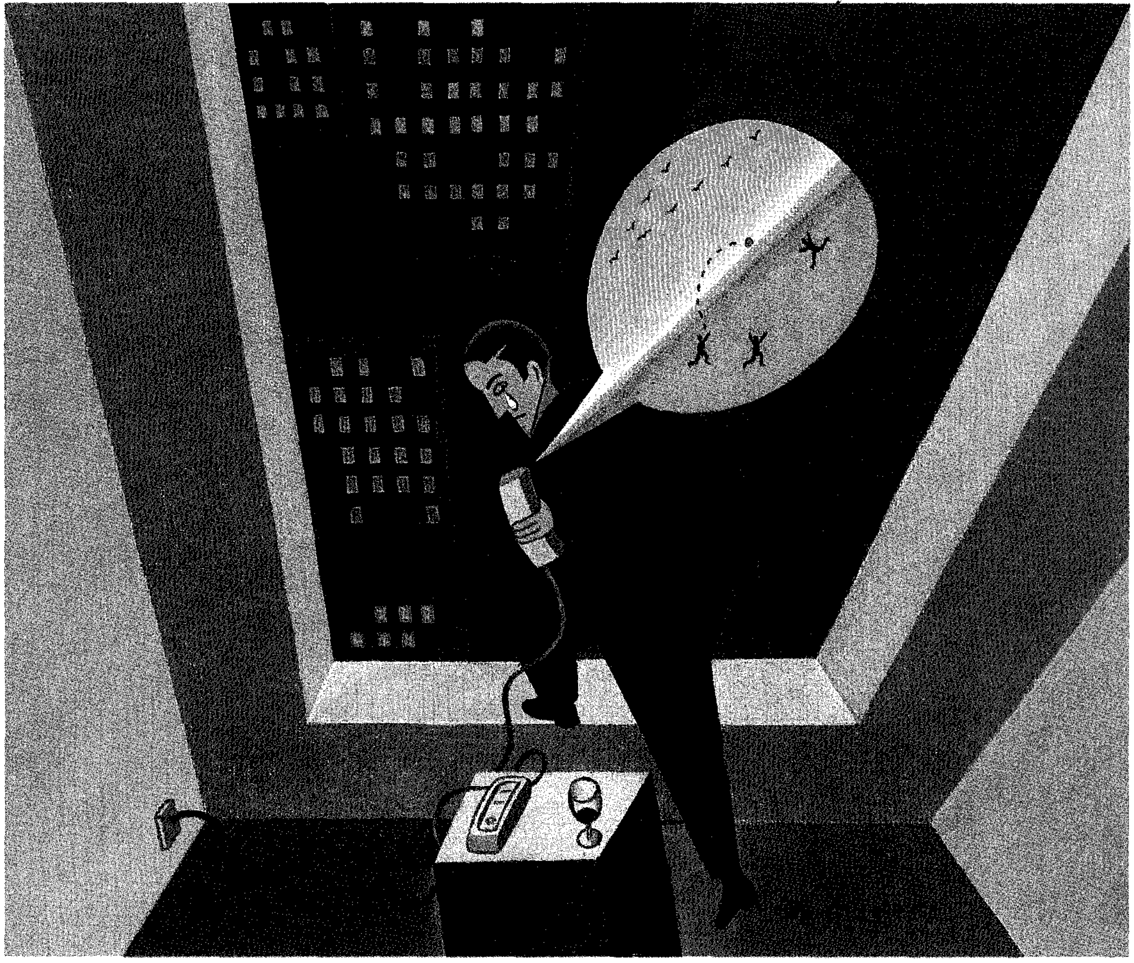
"What you do," she says carefully, "is breathe. It's common to freeze and stop breathing, and then you feel light-headed, which will inhibit your ability to help the person.

"Then you tap the person next to you on the shoulder. You write a note or give a signal: *medical emergency.* They will end the call they're on—asking the person to call back—and assist you. The buddy calls the home leader and says there's a medical emergency, and all three will work together."

This way, the responsibility and input are shared, not sitting heavily on one person's shoulders. The next step is for the buddy to call poison control to find out what the effect of those particular pills will be.

"Quite often, someone who has taken pills will not be aware of what the effect will be. They think they'll just drift peacefully off to sleep, and they may not know that what's actually going to happen in twenty minutes is that they'll start to vomit or convulse painfully. With information, we can help them make the decisions they need to make, such as 'You have twenty minutes left before you won't be able to get to the hospital on your own.' Ultimately, we have to respect the decision they make."

"How can you not intervene?" I ask. Sarah considers gravely, then replies, "I think the issue is 'Why is that person calling? What do they need from us?' If someone is suffering from terrible cancer or incredible loneliness because they've lost their entire support system, who am I to tell them, 'Be brave! You've got to live through it'? I *don't know* what's inside that person. This place has given me tools of caring. They may not save that person's life, but that's not my goal. The goal is to be there for them."



Another volunteer, a small, determined, middle-aged woman named Janice*, explains what she thinks about these judgment calls. "If [the caller] wanted an ambulance, they would have called 911. Maybe they called because they don't want to die alone and they don't want to put the people in their lives hrough it. It's like a last confession—you go to someone who doesn't know you. And I think it helps. If it didn't, they'd hang up.

"Once I had trouble with this, because the person was so explicit. He said, 'I'm letting go now,' and I really believed him; t was like the rope I was holding slipped away very suddenly. For all I know, he woke up and called the ambulance. But I'll never know that. It's lonely to let go, and the caller wants to hold on before he does. It takes a lot out of you to handle those calls, but sometimes it's exhilarating—I feel tremendously wonderful. You made the other person feel worthwhile."

e?" says the Samaritans' Alan. "We're there."

And even these calls have a 50-50 chance of flipping, the Samaritans say: The people change their minds and decide to go to he hospital. The flop grows out of the befriending, these voluneers claim. "They think, 'Wait a second, I'm not alone,' " says anice, "and they get re-involved with their problems instead of hinking of ending them."

But when they don't, the Samaritans stay with them to the end. "I had this guy ask me to stick with him all the way," Alan says. He pauses, then he speaks, and his voice sounds far off. "It ook a long time. He became dazed. Then after a long time, I heard him retching, then shuddering into convulsions. And then didn't hear anything." Alan is quiet, and I ask him why and how he could stand this. "Well, that's the ultimate fear, isn't t?" he says. "Dying alone? We're there."

"THE MOST UNBELIEVABLE THINGS CAN TURN A SUICIDE around," says Millie*, a grandmotherly volunteer from Help Line. She tells me about a man who had decided to kill himself but worried about what would happen to his cats. She grabbed that, asking, "What kind of cats? What are their names?" "And the caller's whole personality changed, brightened up, talking about these two little creatures he loved so much. It all turned around— sometimes you can feel that happen—and he said, 'Well, now you've given me something to think about. I know they love me and never talk back to me, and I love them, so I better stay alive for them.' "

The suicide lines will keep going as long as they can raise money and get volunteers. Matthew* is a young volunteer from Samaritans who turns his face away while he considers how to answer my questions; it almost seems as if he's drifted off. Then when he turns back, his green eyes blaze with intensity. "I think it's great that people can call us, that this thing exists," he tells me. "It's amazing when you make contact. The ones really close to killing themselves are the ones you have a real shot at reaching, and I think they're surprised it works. We get all kinds of people, from really poor people to fast-trackers, people with college degrees or masters', but outside their professions they're passive at creative problem-solving. Real life is more elusive.

"Because we're anonymous, they reach out. The big unifier is loneliness. I don't think they have the faintest idea of what they're doing when they call; their head is whirling, they're in a tunnel with slippery walls, and somehow they dial and find this organization. When you're on a train in another borough, you pass this blur of buildings and you think, What goes on in those places? And these phone lines tap into that." ■

Illustration by Maris Bishofs.

All-American

Weekends

Just say the word *vacation*, and friends regale you with stories of wine-tasting in Bordeaux, backpacking through Thailand, or snorkeling with sea lions in Baja. All of this is exotic and wonderful, but sometimes you just want to get away for a few days and stay in your own backyard, where English is the language of choice and you don't have to feel guilty if you sit and read all day. Not that you have to. Sailing in Maryland, swimming off Cape May, rafting down the Housatonic—it's all here if you want it. The choice is yours.

By Michael W. Robbins

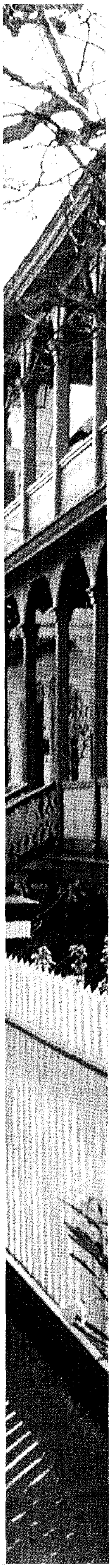
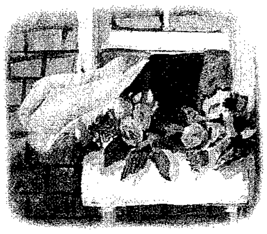


Illustration © 1989 by Susan Stillman

PHOTOGRAPHED BY TED HARDIN

Mainstay Inn,
Cape May, New Jersey

All-American Weekends



Connecticut River Valley

“SUMMER ART COLONY” HAS AN EVOCATIVE ring. It conjures up long, sunny hours passed in a pleasurable pursuit, pressures falling away, and the beauty of surrounding textures, colors, and lights. Nowadays, who has time for such leisure?

These places, though, are still out there, some as beguiling as ever. One that's nearby is Old Lyme, Connecticut, where artists of the Barbizon (in the style of Corot and Millet) and Impressionist persuasions gathered in the first summers of the twentieth century to paint a landscape that was—as artist Henry Ward Ranger said in 1900—“waiting to be painted.”

The oaks, the rolling countryside, the salt meadows, the granite outcroppings, the gray stone walls—even the dignified village of Old Lyme itself—remain, even if they're no longer in vogue as painters' subjects. The house that served as virtual summer headquarters for many artists of the period—an 1817 Georgian mansion run as a boardinghouse for painters by Florence Griswold—is now a museum that bears her name and is home to the Lyme Historical Society (203-434-5542). Its sunny rooms display a vivid sample of the landscape painting and portraiture done by such painters as Ranger, William Chadwick, Bruce Crane, William S. Robinson, and Childe Hassam. Their exuberance for painting extended to using the house itself as a canvas, and their landscapes can be found on doors and wall panels.

It's easy to see where the artists drew their inspiration. The First Congregational Church, built in 1817 by the architect of the Griswold house (and rebuilt after a 1908 fire), is like an icon of New England and was often painted as such by Hassam and others. There are a couple of galleries and a furniture-maker here, but otherwise, commerce is unobtrusive. With its white houses, fences, and quiet lanes, Old Lyme is a miraculously unspoiled village.

Closer to the hectic Route 1 and Interstate 95, but still sharing the spirit of the art-colony days, are two worthy inns. The Bee and Thistle Inn (yellow, 1750s) and Old Lyme Inn (white, 1850s) face each other across Lyme Street.

At the **Bee and Thistle Inn,** lunch guests favor the tiled, glass-sided porches filled with plants, where they can choose from cold salads with shrimp, pasta, chicken; poached mussels in herbs and wine; mushroom lasagna; and Thai beef salad. (Complete breakfasts are served here as well, and guests can request breakfast in their room.)

Dinner in the candle- and fire-lit dining room features seafood, pasta, game, veal, and lamb, all prepared by chef Francis Brooke-Smith. (Entrées range from $17.95 to $24.95.) Innkeeper Bob Nelson is responsible for the wide-ranging wine list. B&T has a long tradition of featuring live music—currently, A Wrinkle in Time, a couple of guitarist-singers, on Friday nights and a harpist on Saturdays.

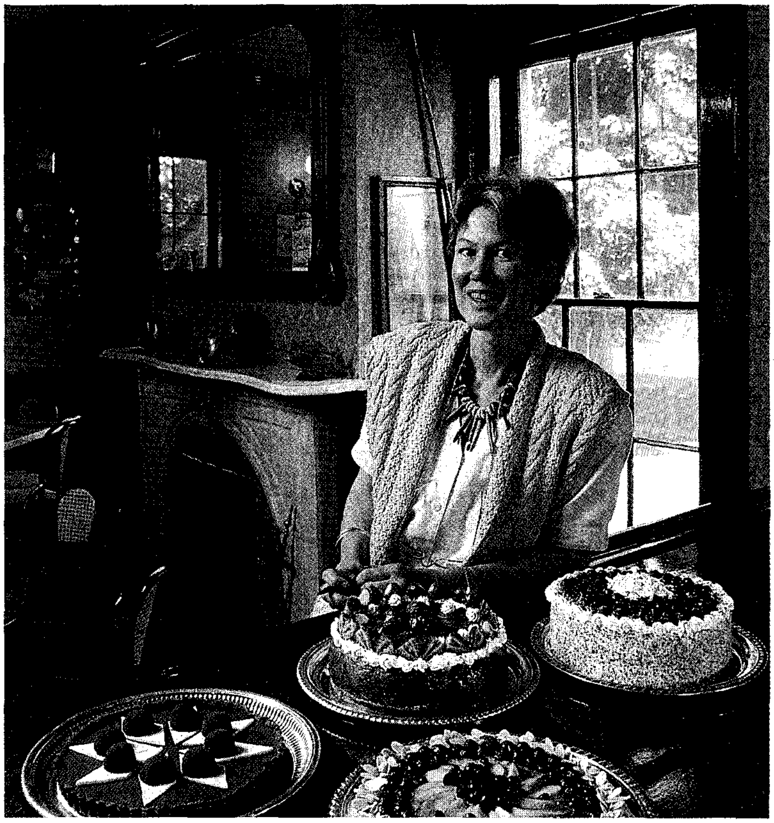
Nelson and his wife, Penny, have opened a renovated cottage, just across the lawn, for guest accommodations. It has a kitchen, a private deck, and its own dock for canoeing on the Lieutenant River (Martin Scorsese recently spent a week here).

One scenic drive, Route 156, winds past Long Island Sound. Stop at the Hall Mark Drive In, an easy-to-miss plain-vanilla building from which twenty flavors of terrific homemade ice cream are sold, including apple, which tastes just like fresh apple pie à la mode but without the crust and bother. For more sophisticated and expensive pursuits, cross the Connecticut River and drive the five miles or so up to Essex: There are antiques malls along the way and chic shops, boatworks, an excursion railroad, and a gorgeous Colonial port town.

Rates: Bee and Thistle Inn, 100 Lyme Street, Old Lyme, Connecticut 06371 (203-434-1667), is about 120 miles from New York. Open year-round except for two weeks in January; rooms are $64 to $110, double occupancy. All meals are European Plan. The cottage is $185 per night, including Continental breakfast. No children under twelve. Add 8 percent tax. A.E., D.C., M.C., V.

Bee and Thistle Inn

This gracious lodging house, which dates to 1756, is one of two in the unspoiled village of Old Lyme that share the spirit of the art-colony days.



Old Lyme Inn

In the "Empire" dining room, with its gaslight-era décor, you'll feast on crème caramel and elaborate chocolate cakes.

The **Old Lyme Inn** was once a farmhouse, and it still has the feel of a rambling, oft-added-to structure with many levels and wings. The thirteen rooms, on two floors, are ample and eclectically furnished, with Queen Anne chairs, Federal canopy beds, and rococo-revival settees. The rooms have stylishly modern private baths, and despite the proximity to busy roads, the place is quiet.

Downstairs, there's a dim, woody bar, with a marble fireplace, French windows, and boating prints on dark-gold wallpaper. That's where the Continental breakfast is served: cereal, muffins, scones, juice, and coffee.

You descend several steps into the "Empire" dining room, which has a somber, even slightly funereal atmosphere despite, or perhaps because of, its gaslight-era décor. The menu is modified-mainstream, with some nice touches: The steak-and-kidney pie comes with pearl onions, new potatoes, and carrots in a Merlot sauce. The chicken forestière en croûte is done up with woodland mushrooms in puff pastry and cranberry chutney. The appetizers are varied and original: garlic-venison sausage, hunter's pâté, mozzarella with two sauces.

The handsome table setting—a single pale-orange rose, a cut-glass oil lamp, gold-and-blue-striped plates—warms the cool room. My soup was a creamy new-potato-and-asparagus combination, followed by a wonderfully light goat-cheese-filled ravioli in a puréed sweet-pepper sauce almost like dessert. The fresh lobster was dramatically presented, with the meat out of the shell and claws, spilling from a bed of fettuccine and julienned zucchini and carrots in a champagne cream sauce. Desserts run to crème caramel and elaborate chocolate cakes. The chocolate-mousse truffle cake is dense and intense. Entrées are in the $18-to-$26 range. The inn also serves lunch.

Rates: Old Lyme Inn, 85 Lyme Street, Old Lyme, Connecticut 06371 (203-434-2600), is about 120 miles from New York. Open year-round except for two weeks in January; rooms are $95 to $145, double occupancy. Continental breakfast is included. Add 8 percent tax. A.E., D.C., Disc., M.C., V.

Cape May,
NEW JERSEY

CAPE MAY IS ONE SMALL TOWN: ONLY about 7,000 people live there year-round. Its National Landmark historic district, which is about fifteen blocks by six blocks, can be criss-crossed on foot in a morning.

Nonetheless, Cape May was long regarded as the nation's major seashore resort—five U.S. presidents have stayed here—and is now an architectural trove of more than 600 Victorian-era cottages, houses, and mansions. These buildings boast more colors and ornaments than a forest of Christmas trees, and twenty years' worth of restoration work has turned the place around: Whereas the beach was once the big draw and the houses were just someplace to sleep, now the houses are the primary attraction. Oh yes, Cape May still has a wonderful beach—one of the greatest in the North-east, about four miles of sand facing the open ocean and the southern sun. There's enough wave action to attract surfers, and the water warms quickly enough to permit swimming from late June. A fair number of shells turn up on the sand, along with horseshoe-crab skeletons and naturally polished spheres of quartz known as Cape May diamonds.

A smaller, quieter beach, without the town's commercial strip (which is, among Atlantic-coast resort towns, comparatively sedate), lies just a few miles away at Cape May Point State Park on Lighthouse Avenue—a natural destination of a pleasant bicycle ride. The state park's 125-year-old lighthouse can be climbed for a great overview (at a fee of $3). Birds are the other reason for Cape May's fame; it's one of North America's great migratory-bird vantage points, and the park's three nature trails are choice locations for bird-watching. Hawk migration in the fall is most spectacular, but a spokesman for the Cape May Bird Observatory notes that during the spring, shorebirds and waterfowl abound—"We've got thousands of loons around here right now," he says—and it's not unusual for a watcher to spot 100 species in a single day.

For most visitors, though, house-watching is a more popular activity. Not all the historic district's hundreds of Victorians merit close examination—the 90-minute guided tours, starting from the visitor-information kiosk at the Washington Street Mall, focus on the major structures. If you choose to wander around on your own, pick up a copy of Marsha Cudworth's *Self-Guided Architectural Tours: Cape May, N.J.*, for $8.95 at Keltie News (a comprehensive magazine-and-paperback outlet on the mall). It's a hoot to have a book that enables you to talk about the bargeboards, the Mansard roofs, the eye-brow dormers, and the fish-scale shingles (which is not a disease but a roof treatment).

Many of the best houses are open to the public as bed-and-breakfast inns. Among the most striking are the Abbey, the Queen Victoria, the Humphrey Hughes House, Captain Mey's Inn, Holly House (one of seven identical houses), and Poor Richard's Inn—many of them designed by architect Stephen Decatur Button. Among Button's most lavish designs is the **Mainstay Inn,** built in 1872 as a private gam-

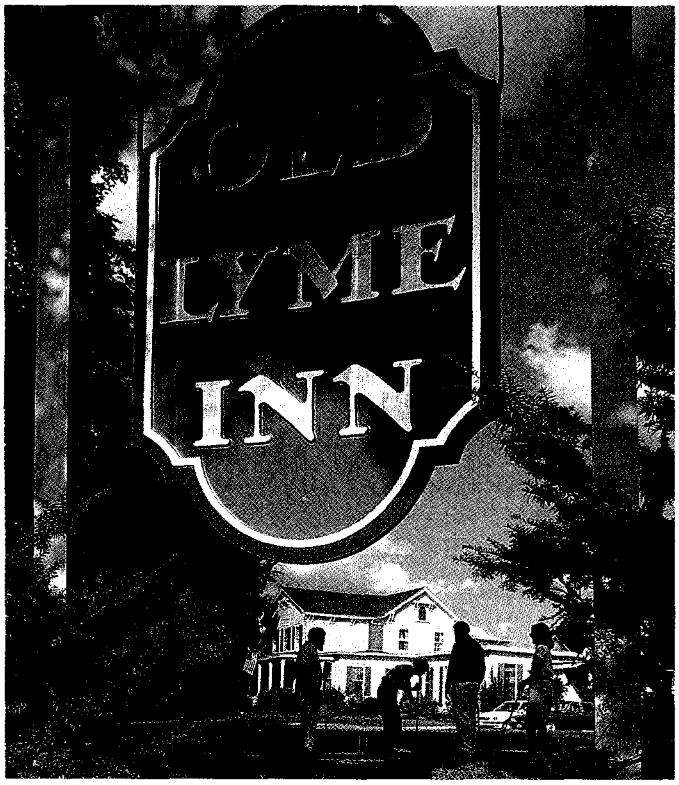
bling club, which has been restored with zest and authenticity by owners Tom and Sue Carroll.

The Mainstay is Italianate, with a prominent cupola. (Vertigo-free guests can climb up to the rooftop for a sea view.) To see and be seen is the point of the white-columned veranda, which extends around three sides of the house and is furnished with rockers and swings. This is a corner house, and although most Cape May yards range from perfunctory to tiny, this one is ample and lush and always in flower, especially around the iron fountain between the Mainstay and its companion cottage.

Inside, the center hall is flanked by two parlors, both with fourteen-foot ceilings and original trim, decorated in patterns and colors that justify the worn-out adjective *wild.* It is impossible to describe in this space the range and character of the furnishings except to note that the Victorian sensibility in decorative arts was characterized by a "let-'er-rip" exuberance: deep, rich colors, carved dark woods, Oriental rugs, and patterns on walls, ceilings, lamps, curtains, and upholstery.

The Mainstay is not a museum, though. The twelve rooms and suites in the two buildings make good lodgings: comfortable beds, modern bathrooms, thoughtful lighting. Rooms are surprisingly quiet and private, named for Victorian-period characters who visited Cape May—General Grant, Henry Ford, Clara Barton—and distinctively decorated, some with original furnishings and all with quality antiques. The Stonewall Jackson suite, for instance, has a large seating area with green wicker chairs and settee and windows on three sides for seaside light. In the cottage, the Bret Harte room, on the second floor, has a queen-size walnut bed and a large private porch.

The Carrolls, who are the senior B & B proprietors in Cape May (and possibly in the country), oversee the 8:30 and 9:30 breakfast seatings in the dining room, at the original fourteen-seat table, or, on warm mornings, on the veranda. Their good humor is unflagging, and their grasp of Victoriana and house-restoration-and-decorating techniques—which they'll happily share with guests—is vast. Sue's breakfasts, served in appropriate splendor on English china, often reflect the recipes in her cookbook (*Breakfast at Nine, Tea at Four*) and usually include fresh fruits (baked apples with cinnamon and raisins, for example), a special dish (such as cheese blintzes spread with strawberries, raspberries, and kiwis, topped with raspberry sauce), plus link sausages and thick wedges of sourdough toast. That's probably all the send-off you'll need for a day spent at the beach or walking around Cape May.



Old Lyme Inn

This former farmhouse is furnished with Queen Anne chairs, Federal canopy beds, and rococo-revival settees.

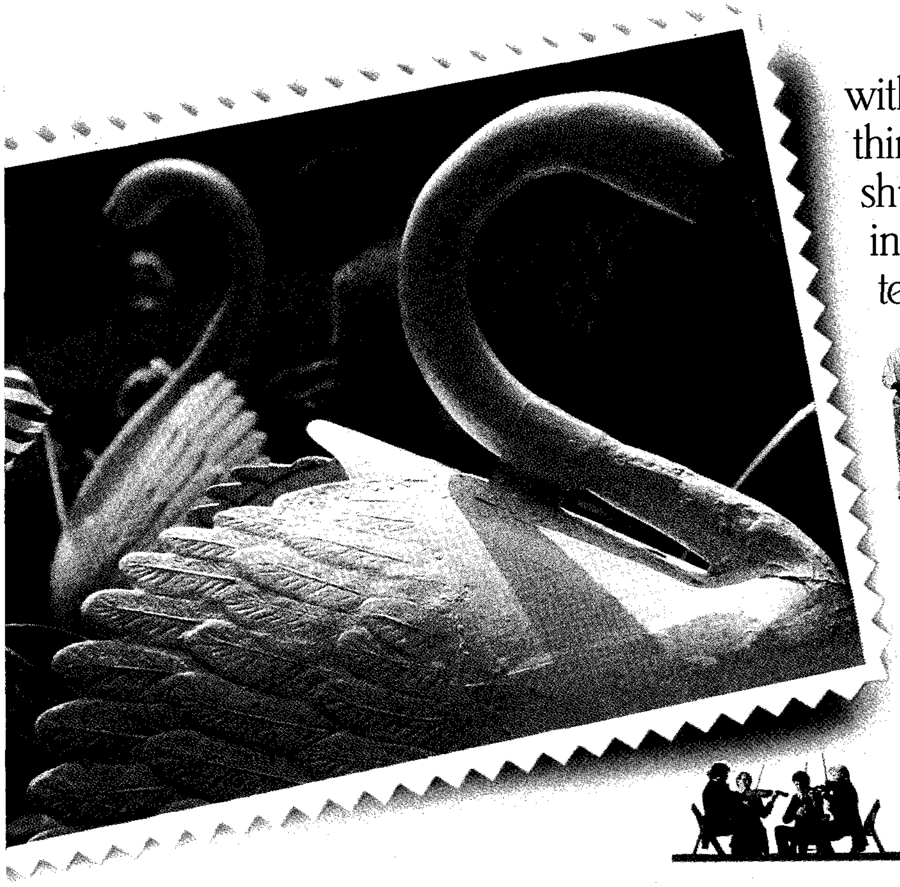
For dinner in town during warm weather, it's important that you make an early reservation or be prepared for a wait. For a small town, Cape May has some very good restaurants—albeit with limited seating capacity. Many inns, including Mainstay, keep area restaurant menus on hand, and the best choices are within walking distance. It should be noted that some of these places do not have liquor licenses. Among those recommended by Mainstay guests (the Carrolls keep an up-to-date book of guests' comments) are Louisa's, the Mad Batter, Maureen's, the Washington Inn, Peaches, and the Lobster House. The last is one of those sprawling seafood outlets in the marina district (the place to make arrangements for deep-sea-fishing charters) with their own adjacent markets. The Lobster House doesn't take reservations and feeds hundreds on weekends; I tried it twice, and though the menu is wide-ranging, I found the shrimp, scallops, lobster, etc., to be no better than average.

The Washington Inn (609-884-5697) deserves its accolades. The traditional French entrées are fresh, imaginative, and pleasingly presented. Veal comes rolled with jack cheese, crabmeat, and spinach in a lemon cream sauce. Salmon is sautéed with a black-pepper crust, tomatoes, red onion, and capers. Look for the special Pacific-mussels appetizer: A dozen firm mussels are poached in champagne with shallots and served in a Brie-and-cream sauce with watercress. The seafood fettuccine features generous chunks of lobster, large fresh shrimp, and delicate scallops on green noodles in a champagne cream sauce. Desserts are made on the premises and usually include cheesecakes, strudel cakes, and a tart frozen Key-lime pie.

The operators of the Washington Inn have devoted much attention to the dramatic lighting, the wide-ranging wine list, and the service—all to good effect. And if you must wait, there's a snug bar with an amusing player piano. Entrées are $14.95 to $20.95.

If all this Victoriana makes you acquisitive, there are antiques shops on Jefferson Street.

Rates: Mainstay Inn, 635 Columbia Avenue, Cape May, New Jersey 08204 (609-884-8690), is 160 miles from New York.



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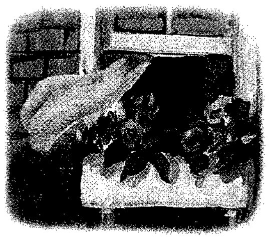


Rooms are $85 to $145 per night, double occupancy. Full breakfast, afternoon tea, and beach passes are included. The inn is closed from December 15 through March 15. No children under twelve. Add 7 percent tax. No credit cards.

Litchfield Hills,
CONNECTICUT

SATURDAY MORNING IN NEW ENGLAND. Wake to the sunlight streaming through the green maples. Ease from under the comforter and pad over to a steaming shower. As you dry yourself with thick new towels, the smell of coffee and something baked—biscuits? muffins?—rises from below.

At **The White Hart** in Salisbury, Connecticut, breakfast is served in a long, bright room with white French doors that admit the morning sun. The flagstone-floored Garden Court is decorated with ficus and willow and filled with a cheerful clatter and the smell of breakfast breads. Service is quick, so you can get right down to the fresh-squeezed juices and berry pancakes and to planning your day—helped along by a steaming cappuccino.

What to do? Salisbury is one of a cluster of northwest Litchfield Hills villages that fulfill every traveler's expectation of a mellow Connecticut town: white spires, green lawns, classic-revival houses and public buildings, and inviting shops, all in a setting of rolling hills, millstreams, ponds, and meandering back roads.

You can walk down to the main-street shops, including Connecticut Yankee, a hushed setting for fragrant leathers and subtle tweeds. Stop in at the Chaiwalla Tea Room for afternoon tea, or visit Salisbury Pharmacy's ice-cream parlor, with its many flavors and generous cones. Then cross over to the Town Hall's eighteenth-century graveyard, where headstones carved with willows, vines, profiles, and winged death's-heads mark the graves of participants in the Revolutionary War and the Indian Wars. (You may want to do some rubbings.) The house-shaped iron object mounted in front of the hall is not modern sculpture but aged hardware: a trip-hammer head and anvil from a nearby forge, a reminder that, as improbable as it now seems, this corner of Connecticut was once an important and renowned industrial center.

If you get serious about walking, the Appalachian Trail passes nearby. It follows the Housatonic River north to Falls Village, then veers up toward Salisbury and Mount Riga State Park and into Massachusetts. Access points are on Route 41.

Other popular forms of exercise in these parts involve canoes and cars: The nearby southbound Housatonic River is a favorite of weekend canoeists, rafters, and kayakers. Lime Rock Park, on Route 112 just outside Lakeville, is one of the oldest and best homes of sports-car racing. Sports Car Club of America (among others) holds weekend race meets through the summer. Paul Newman is only one of the race drivers who have turned up at Lime Rock.

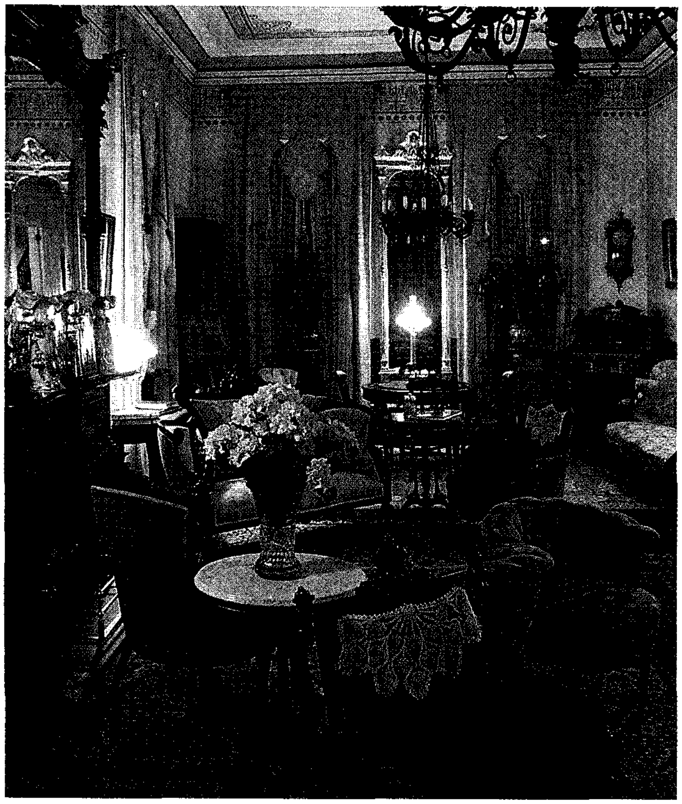
The roads that lace these hills and fields are scenic and challenging, too, and make it perfectly clear why this area was one of the earliest settings for sports-car racing. It's horsey, as well. Drive past Ardun Farms on Route 41, north of Salisbury, and watch the young Morgans frisking in the fields.

If it's raining, stick to Salisbury and walk down to the Scoville Memorial Library (203-435-2838). It's the site of the first free public library in America, and the church-like interior of the limestone building is a soothing place for a good read.

At the end of the day, come back to the White Hart and relax on the front porch overlooking the green. Innkeeper Terry Moore's impeccably restored Austin-Healey 100-4 adds a gracious note.

Moore and his wife, Juliet, took over the White Hart in 1989, rescuing it from years of indifferent, if not incompetent, operation. Everything has been freshened and redecorated, and though the rooms in the main building are still on the small side (ask for a room in the adjacent Gideon Smith House), the furnishings are colorful and solid. The plain, even drab, dining room does not match the upbeat character of the rest of the place, but the Moores' best move was to bring in a skilled and innovative kitchen staff under chef Kevin Schmitz. The compact menu runs to now-traditional new American

In a Mainstay bedroom.



Mainstay Inn

The center hall is flanked by two exuberantly decorated parlors, both with high ceilings and original trim.

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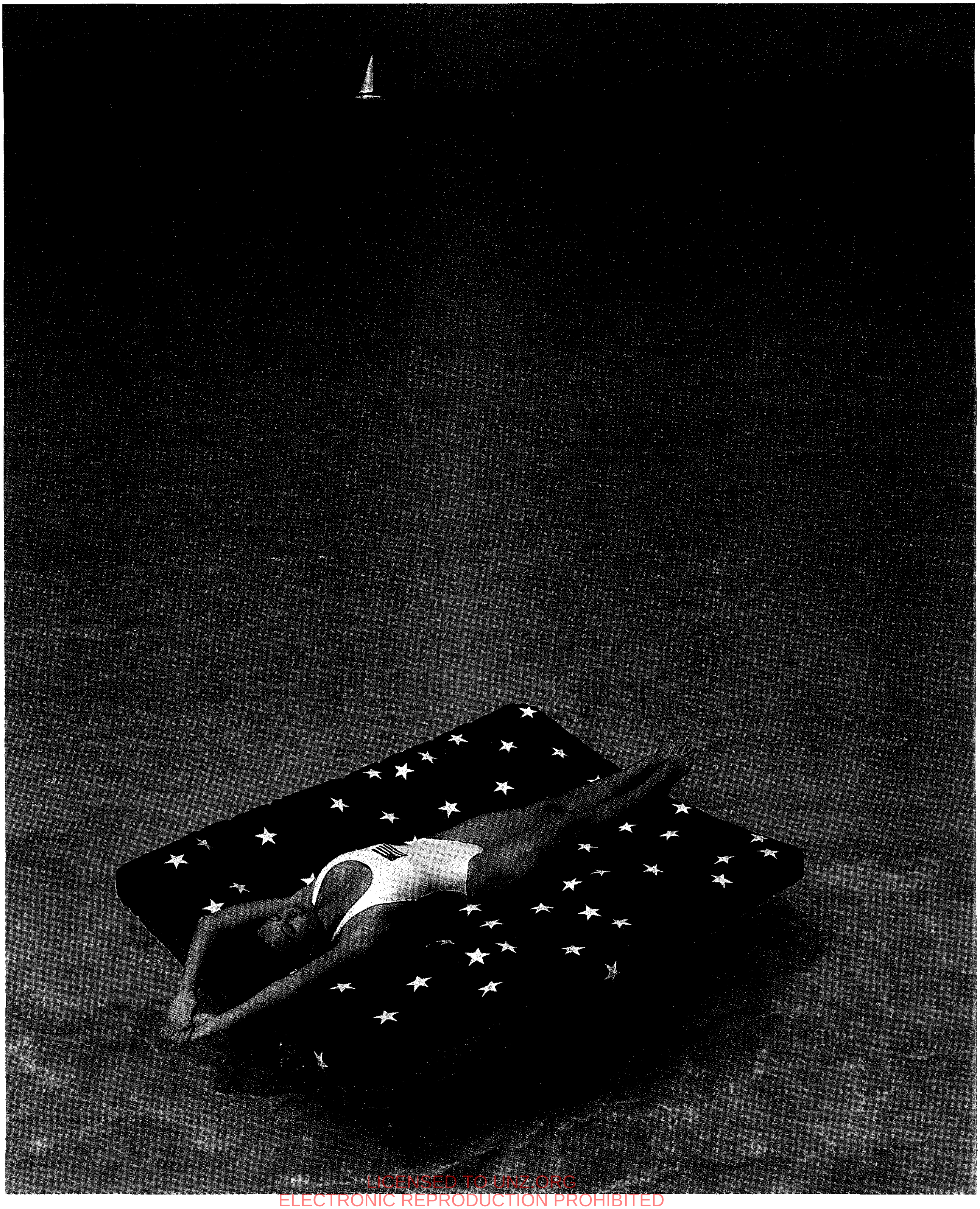


choices: artichoke with aïoli sauce, lobster ravioli with black-bean sauce, and shrimp with ginger beurre blanc are among the appetizers. Entrées include grilled tuna with papaya-and-mango salsa, pan-seared duck breast with figs, grilled leg of lamb with garlic flan, sautéed salmon with sorrel and cucumbers julienne. The wine list is ample and the service attentive.

Rates: The White Hart, P.O. Box 385, The Village Green, Salisbury, Connecticut 06068 (203-435-0030), is about 115 miles from New York. From May 1 through October 31, rooms are $130 to $145 per night, double occupancy on weekends (rates are slightly lower during the week), from November 1 through April 30, $110 to $120. The three suites are $175 (lower during the off-season). There's a two-night minimum from May. All meals are European Plan. Add 8 percent tax. A.E., C.B., D.C., M.C., V.

The White Hart

The Moores' best move was to bring in a skilled and innovative kitchen staff under chef Kevin Schmitz.

Annapolis, MARYLAND

ANNAPOLIS SEEMS AT ONCE FRAGILE, tough, and eternal, as if it's about to become a gaudy parody of itself. But despite the many changes that do occur, Annapolis never quite loses its appeal.

It's still a port, with narrow lanes sloping down to its harbor on Chesapeake Bay, where aluminum-masted sailboats share the moorings with purposeful white Smith Island oyster dredgers. It's the capital of Maryland, with a white-domed 1779 State House towering above a shaded green lawn. And a college town, where small detachments of white-suited midshipmen (they look younger every year) from the U.S. Naval Academy pass along the chevroned brick walkways. It's a place of grand houses and rational gardens redolent of boxwood. And though no one builds ships here anymore, some taverns and inns from those days survive—to step into the cheerful gloom of Middleton Tavern for a draft is to step back in time.

One of the eternal verities of Annapolis is seafood, and though the fishery of Chesapeake Bay may be troubled by declining catches and pollution, the town's seafood purveyors are thriving. There must be twenty restaurants within a five-minute walk of the Market House at the City Dock, with a half-dozen offering meals of real quality.

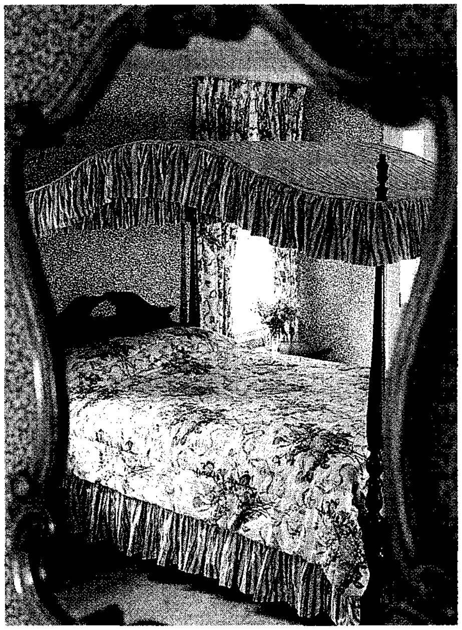
A consensus favorite, especially among the weekenders and regulars who arrive by yacht, is O'Leary's in Eastport on the far side of the harbor. Its seafood market is right on the dock, and the twenty-table restaurant, bright and spruce as a well-kept ship, is just inland. The look is casual—stoneware and oak—the talk runs to past cruises and races won and lost, and the menu is devoted to seafood. Chalkboard specials include mako shark, Atlantic salmon, mahimahi, red snapper, and grouper (entrées from $12.95 to $18.95), all cooked to order: sautéed in butter and lemon, poached in bouillon, baked and topped with beurre blanc, blackened, or mesquite-grilled. The last method was just right for a thick, juicy cut of yellowfin tuna, accompanied by a vast salad of fresh mushrooms, shredded carrots, and green-leaf lettuce. It's just as hard to choose among the appetizers—to order the smoked bluefish with horseradish sauce is to pass up the lemon-sautéed soft-shell crab—and the desserts, which are made on the premises; opting for the peanut-butter chocolate-mousse cake with sliced strawberries means ignoring the chocolate silk pie.

If a direct view of the water while dining is essential, the choices are Harbour House, Middleton Tavern (if you eat outside), Chart House, and Carrol's Creek. The last is a good choice for lunch: brew on tap, seafood sandwiches and salads, an open deck, and mast-height views of the waterfront.

Annapolis is, perforce, a walker's town. New Yorkers will recognize the condition: Like Manhattan, it's too small a place for the number of people determined to be there. Fortunately, the historic district is so compact it can be circled on foot in an hour or so; also, several of the most popular lodgings, restaurants (including most of those above), and attractions have their own parking lots.

For a sense of what Annapolis was during its shipping and shipbuilding heyday, walk over to the Victualling Warehouse, where handsome exhibits demonstrate the look and feel of the town back then. What you'll find today, if you walk up Main or along East or Fleet Streets, is a prosperous town (how many places with a population of 36,000 have a Mercedes-Benz dealer?), where the boutiques and galleries have not quite displaced the hardware and boating-supply stores, and where branches of stores like Polo/Ralph Lauren, the Gap, Laura Ashley, and Timberland have arrived but have not eclipsed some special local shops, including Avoca Handweavers on Main Street (Irish tweeds and woolens) and Hats in the Belfry (for looks from Bogart to Belmondo and way beyond).

It's possible *not* to shop, too, as Annap-



A room at the White Hart.

olis has not lost its eighteenth-century shape and there's no charge for walking past the city's varied façades and walled gardens, through the museum and grounds of the Naval Academy, and along the waterfront. Some of the restored houses are open to the public—William Paca House and Garden and Hammond-Harwood are of special appeal—for a fee. Historic Annapolis Foundation, an organization that can justly take credit for preserving this place, offers guided walking tours.

Of the inns and bed-and-breakfasts in Annapolis, **Gibson's Lodgings** is well situated for walkabouts, with three houses clustered around their own neat parking lot on lower Prince George Street. The 21 guest rooms—no two quite alike in shape or eclectic period décor—are distributed among two older houses (Berman and Patterson) on the street and one built in 1988 (Lauer) set farther back. Patterson has an office, two homey parlors, and a breakfast room, where coffee, tea, juices, muffins, and rolls appear early in the morning—and where staffer Ruby's own nonpareil thick chocolate-chip cookies may appear mid-afternoon. Lauer has larger rooms, with private baths, cable color TV, telephones, a large lounge, and a conference area. The walls are covered with prints, paintings, mirrors, photographs, documents—even the thermostats are handsomely framed. All in all, a nice, quiet, good-humored place for a weekend.

Rates: Gibson's Lodgings, 110 Prince George Street, Annapolis, Maryland 21401 (301-268-5555), is about 215 miles from New York. Year-round, rooms are $68 to $120 per night, double occupancy. Continental breakfast is included. Add 11 percent tax. A.E., M.C., V.

St. Michaels,
MARYLAND

STAYING AT **The Inn at Perry Cabin,** Bernard Ashley's flagship "country house hotel" in St. Michaels, Maryland, is like waking to find yourself featured in one of those home-and-garden-design magazines. Everything is color-coordinated: If the carpet is mauve, so is the upholstery on the footstool. And everything symbolic of luxury accommodations is in place here, from the terry robes on real wood hangers to the bottles of mineral water and the perfectly arranged basket of fresh fruit on the table.

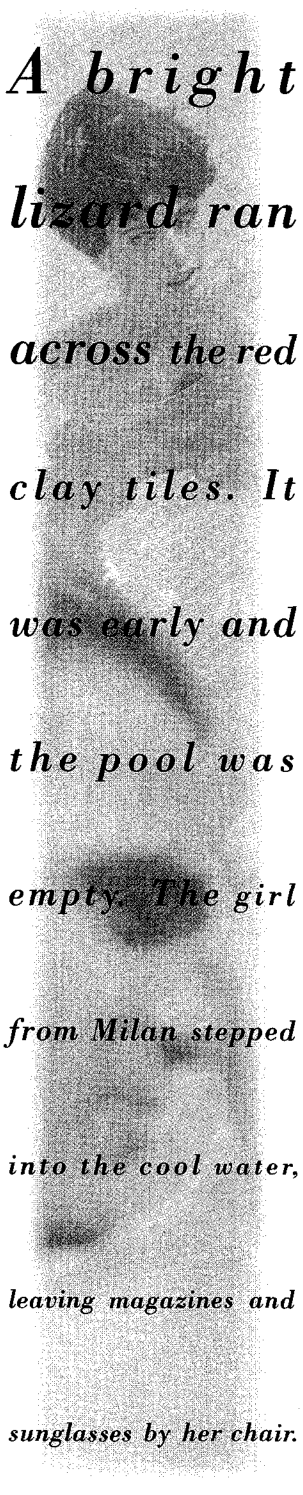
There's nothing really wrong with any of this, except for a *slight* edge of intimidation ("Are my clothes really up to this place?") that might keep you from relaxing. But if you love Laura Ashley (the guiding aesthetic here), you'll love this inn.

Each of the nineteen generous-size rooms and suites (there'll be 41 come July, some with fireplaces) is individually decorated, with queen or twin beds; many have private balconies overlooking the Miles River or doors that lead directly onto the 25 acres of meticulously groomed grounds. Though the main building started life as an eighteenth-century farmhouse, it's grown and been redone to the point where it all feels quite new and grand. Every room has a new bathroom, with a chrome heated rack for the profuse white towels, plus a private telephone and remote-control cable television. My room (No. 203) was typical: lavender carpet and beige wallpaper with a tiny geometric mauve pattern—which in turn matched the drapes and coordinated with the floral spread. There was plenty of room for a queen-size four-poster, an oak writing desk, a brace of Queen Anne chairs, a round dining table, a wicker stand for the television, a full-length mirror, and more.

Oddly, though, the white twelve-pane windows could not be opened (presumably to avoid interfering with the air-conditioning), so I had to leave the outside door open to catch any hint of that Eastern Shore salt air.

Beyond the guest rooms, the inn has several comfortable lounge areas that display a similar polish—like living rooms in, say, Sir Bernard Ashley's perfect English country house: dark carpeting, huge fireplaces, masses of fresh-cut flowers, cozy wing chairs by the French doors (so you can look out across the green to the dock where a classic wooden speedboat—*Laura*—is moored), low lamps just right for reading the Washington *Post,* which is delivered to your door each morning. In the parlors, tea is served every afternoon from four until 5:30.

Since the inn is located in an especially


A bright lizard ran across the red clay tiles. It was early and the pool was empty. The girl from Milan stepped into the cool water, leaving magazines and sunglasses by her chair.

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water-oriented quarter of the Eastern Shore, docks at the edge of the lawn accommodate guests who arrive via yacht, and the inn promises to arrange charters for fishing or sailing.

The Chesapeake Bay Maritime Museum (301-745-2916) on Navy Point is a short walk from the inn, and its collection of small boats, maritime gear, and even buildings—including the 1879 Hooper Strait Lighthouse—has grown in size and interpretive reach since it opened in 1965. Some of its examples of the 28 types of bay craft are in the water, and there are also beautifully made models and decoys on display.

St. Michaels was not always a weekend anchorage for cruising yachts. It was a shipbuilding center (for working sailboats and the fast schooners later known as Baltimore clippers), an oystering port, and, during the War of 1812, a target for a marauding British fleet that shelled the village one August night in 1813.

St. Michaels is the type of village that makes for a rewarding walking tour. It is a popular destination, especially with amphibious weekenders, and the boutique quotient along Talbot Street has gotten fairly high. Still, there are some worthy shops: Chesapeake Bay Outfitters has good weekend clothes and boat shoes. The Ship Store carries serious nautical supplies, charts, Nautica jackets, Patagonia weatherproofs, and the like.

The marine atmosphere extends to the restaurants. The Crab Claw Restaurant (301-745-2900), an upper-deck seafood restaurant right on the water next to the Maritime Museum, offers crab and oyster specialties at fair prices, served at no-nonsense picnic tables with swell views of the harbor.

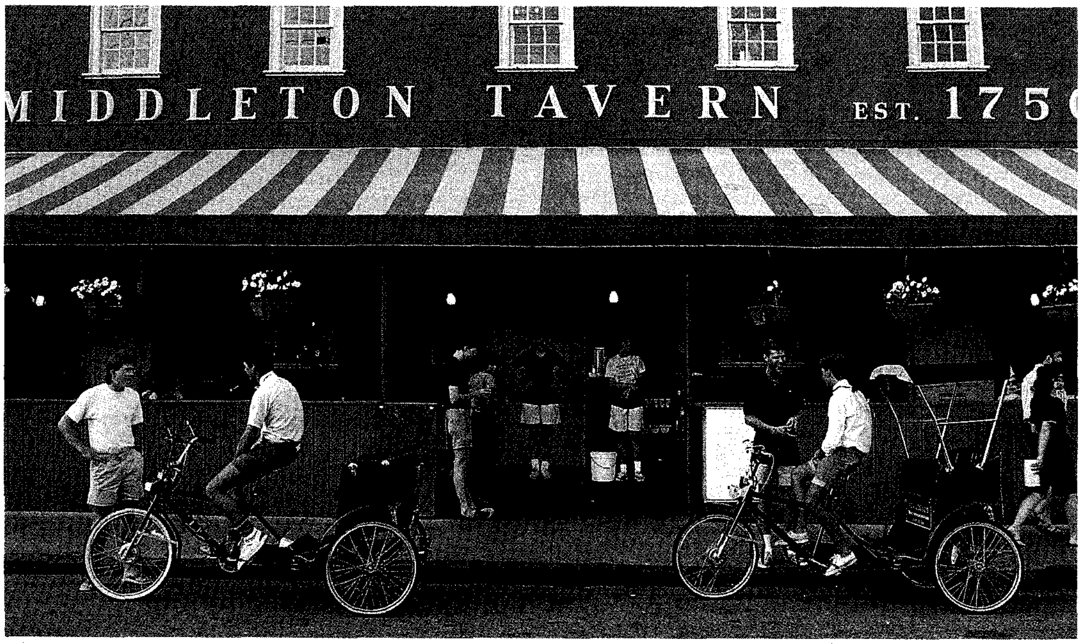
All meals at the Inn at Perry Cabin are served in the Ashley Room or the Miles Room. The setting is formal and rather hushed, the service quick, and the menus imaginative. Breakfast is a major event, with regional specials like turkey scrapple, crab omelet, smoked hams and bacons. Lunches feature soups (Maryland corn soup with crab and asparagus, for example) and salads with seafood components (such as skate wing with greens and lobster vinaigrette). For dinner, there are wonderfully rich appetizers, like warmed Maryland oysters with apples, sliced cucumbers, and salmon caviar; or crab, quail, and goose foie gras. Entrées include traditional meat items like rack of lamb or tenderloin of pork, plus area-seafood dishes. I found the beignet of soft-shell crab with lemon pasta a delight. The crab had been done in butter, covered with coriander-flavored pasta, then served encircled by multihued pepper slices and fresh asparagus. Flavors were rich and complex. The dessert menu does include some killer-chocolate entries, but there are also somewhat lighter possibilities: pear tart, sweet-potato cheesecake with Granny Smith apples, and warm, fresh berries baked in a crumble crust and covered with cocoa crème fraîche. Appetizers are $7.25 to $11.95, while entrées run from $18.25 to $27.50.

Rates: The Inn at Perry Cabin, 308 Watkins Lane, St. Michaels, Maryland 21663 (800-722-2949 or 301-745-2200), is about 240 miles from New York. Year-round, rooms and suites are $195 to $450 per night, double occupancy. Full breakfast and afternoon tea are included. No children under ten. Add 8 percent tax. A.E., C.B., D.C., M.C., V.

Brandywine Valley,
PENNSYLVANIA

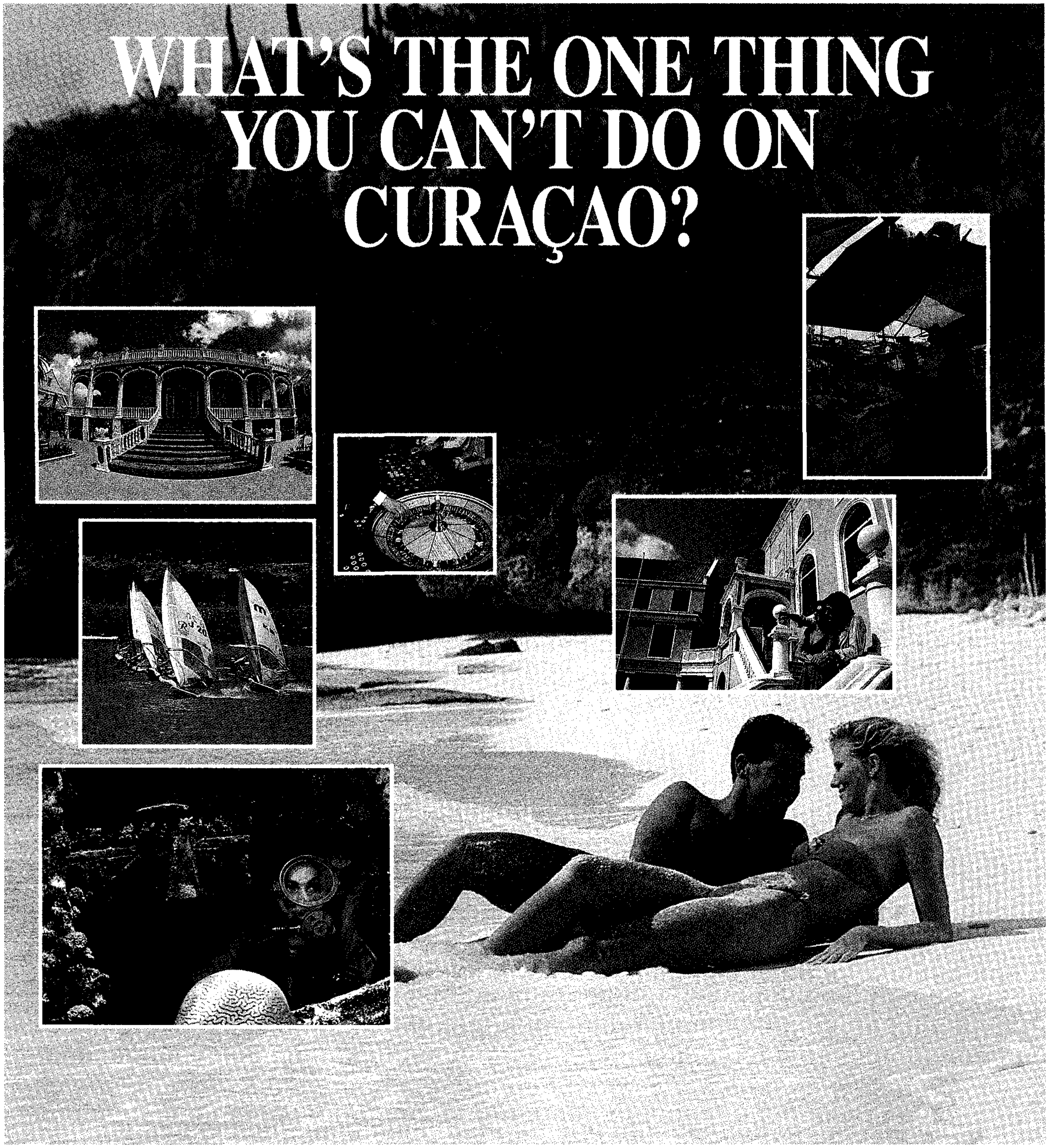
THERE ARE PLENTY of reasons to visit the Brandywine Valley, which runs north and south across the Pennsylvania-Delaware border, and most of them relate to history and the arts.

Prints of Andrew Wyeth landscapes grace many a Colonial-motif dining room, but the actual paintings—*Roasted Chestnuts, Outpost,* and *Evening at Kuerner's,* with their unsettling light, haunting lone figures, and meticulous textures—hang on the walls of the Brandywine River Museum on Route 1 at Chadds Ford, Pennsylvania (215-388-7601), one of the valley's ma-



Annapolis, Maryland

Like Manhattan, this is, perforce, a walker's town. New Yorkers will recognize the condition: It's too small a place for the number of people determined to be there.



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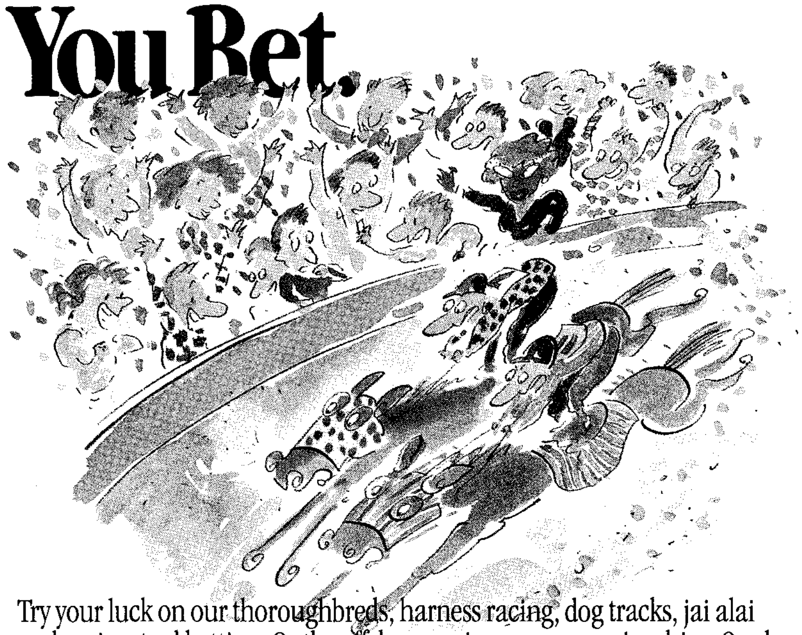

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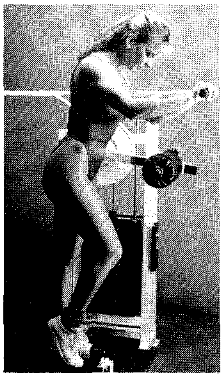

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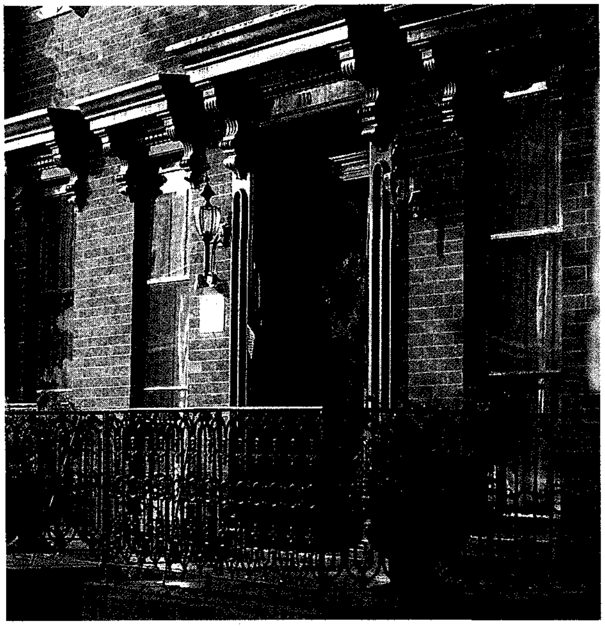
jor draws. In an 1860s grist mill that has been turned with great architectural flair into an art museum, the collections focus not just on Andrew Wyeth but on the Wyeth family and other American landscape painters, illustrators, and portraitists. If you've forgotten how stirred you were by the N. C. Wyeth illustrations in *Treasure Island, Kidnapped,* and *Robin Hood* in the old Scribner's editions, then you'll be stirred anew by the compelling originals of *Old Pew, Long John Silver, Preparing for the Mutiny,* and the many others that adorn the handsome galleries. The museum stands close to the powerful flow of the Brandywine, which can be seen from the museum's restaurant (open daily from 11 A.M. to 3 P.M.) and shop, full of prints, posters, and uncommon books on art, decorative arts, architecture, history, and natural history.

An entirely satisfying day could be spent here, but the Brandywine River Museum is just one of a handful of local destinations. Case in point: We passed the better part of a day just walking and looking—and sniffing—around the vast grounds of Longwood Gardens on Route 1, near Kennett Square, Pennsylvania (215-388-6741). What started in 1906 as Pierre S. du Pont's country garden is now a 1,000-acre spread; about a third of its manicured horticultural perfection is open to the public. With enormous conservatories full of flowers, rock gardens, rose gardens, fantastic topiaries, wildflower meadows, and forest walks, this is a wonderfully fragrant place to be. It would be impossible to name all the species, but if it's green and living, it's here in brilliant profusion.

Longwood is a class operation, from the museum shop (it even sells live houseplants) to the fully secured parking lot—testimony to what can be done with enough work (Longwood has 65 gardeners) and enough money. Don't start comparing the décor and menu at the gardens' Terrace Restaurant to the trash-strewn, snack-food troughs at New York's public facilities (like the Bronx Zoo) or you'll weep. Just spending some hours in such an orderly, clean, and colorful place is a real tonic for urban dwellers.

There's more: An indoor counterpart to Longwood is the Winterthur Museum on Route 52 in Winterthur, Delaware (800-448-3883). The Winterthur houses what surely must be the grandest and best-kept collection of American decorative arts from 1640 to 1860. Winterthur shows off its antique furniture, textiles, ceramics, glassware, paintings, and more in 196 rigorously authentic period settings. Depending on your interests and your stamina, tours of various lengths on various subjects are available. The general-admission ($9) tour includes twelve room settings covering 200 years of early Americana; the guides really know their stuff. There's also a 200-acre garden, a pleasant cafeteria, and several shops.

It was Henry Francis du Pont who began collecting the things now shown at Winterthur, and the source of his and the other du Ponts' wealth can be seen at the Hagley Museum on Route 141 in Wilmington (302-658-2400). The Hagley is a restored early-nineteenth-century workers' community with mills, houses, tools, engines, and shops, where the main business was manufacturing explosives. The rest, including nylon, is history.


Gibson's Lodgings is well situated for walkabouts.

For an area that's been settled for such a long time and is so focused on the past and rich in attractions, the Brandywine Valley has not offered much in the way of appealing accommodations. But that's changing, and among the scattered B & Bs and motels, one standout choice is the **Fairville Inn.** Open just five years, it's a combination of old (1820s) shuttered house and recent buildings on a wooded property on Route 52, about midway between Winterthur and Longwood. The fifteen good-size rooms and suites are bright and similarly furnished with quality reproductions and queen- or king-size four-poster and canopy beds. Many have wood decks with tables and chairs; ours even boasted a working fireplace. The Carriage House and Barn are of recent construction and include contemporary bathrooms, telephones, and remote-control cable color televisions. The drywall construction, alas, admits sounds from others' quarters, making the strictures on children (no one under ten) understandable.

Breakfast is served at one of seven tables in a somewhat formal white-and-blue room and includes the usual coffee/tea/juice possibilities, plus fresh fruits and muffins.

The innkeeper recommended several area restaurants, describing menus and ambience, then made our reservation at the nearby Chadds Ford Inn (215-388-7361) on Route 1. It's dimly candlelit and just misses being self-consciously "historic," while providing a worthy menu that emphasizes fresh fish, poultry, and meat. There are some surprises, though—venison steaks with Zinfandel sauce, two-texture duck with a thyme-huckleberry sauce, mahimahi with a four-citrus beurre blanc sauce—and our dinners included appetizers of shrimp with dill and mustard, and roasted peppers with herbed olive oil and a creamy goat cheese. These were followed swiftly by a steamed Norwegian salmon fillet with

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lobster sauce and caviar and a double-thick cut of Colorado lamb chops with a roasted garlic-and-rosemary sauce. Entrées were $15.25 to $22.95 and service was smooth. The wine list is adequate but pricey.

Additional information is available from the Brandywine Valley Tourist Information Center, at the entrance to Longwood Gardens on Route 1, Kennett Square, Pennsylvania 19348 (1-800-228-9933 or 215-388-2900).

Rates: The Fairville Inn, P.O. Box 219, Route 52, Mendenhall, Pennsylvania 19357 (215-388-5900), is about 130 miles from New York. Year-round, rooms are $95 to $145, double occupancy; suites are $150. Continental breakfast is included. Add 6 percent tax. A.E., Disc., M.C., V.

Western
New Jersey

A VERY SHORT TIME AGO—ABOUT ONE and a half generations—it was very unlikely that you could buy a well-prepared, imaginative dinner anywhere in America outside a major city, an affluent suburb, or an ethnic enclave that traditionally treasured good food.

Now, though, it appears that serious restaurants with skilled and well-trained chefs can turn up just about anywhere. Recently, I was directed to one such restaurant—the Ballietsville Inn—that was so far off the beaten track (about six miles north of U.S. 22 and the northern edge of Allentown, Pennsylvania), I would not have bet on finding a gas station open after dark, never mind a restaurant of quality. But there it was, at the foot of Main Street, just down the hill from the Cedar Crest Boulevard exit on Route 22.

Ballietsville has been in continuous operation as an inn (restaurant only, no lodgings) since the summer of 1750, and all its innkeepers are listed on a plaque in the front hall. Since 1971, it's been owned by partners Joseph Hartmann and Richard Gemmel, and it has been winning awards for about a decade. Executive chef John Pukanecz, a Johnson & Wales graduate, has been there for three years.

This is a quiet painted-brick house with about twenty tables in two rooms—very intimate with good string-quartet tapes playing. Jackets are preferred, and the black-tied waiters are attentive and deliberate as they bring in the food in steaming copper pans and assemble each dish at your table, placing it all handsomely on the gold-and-black plates lit by a single

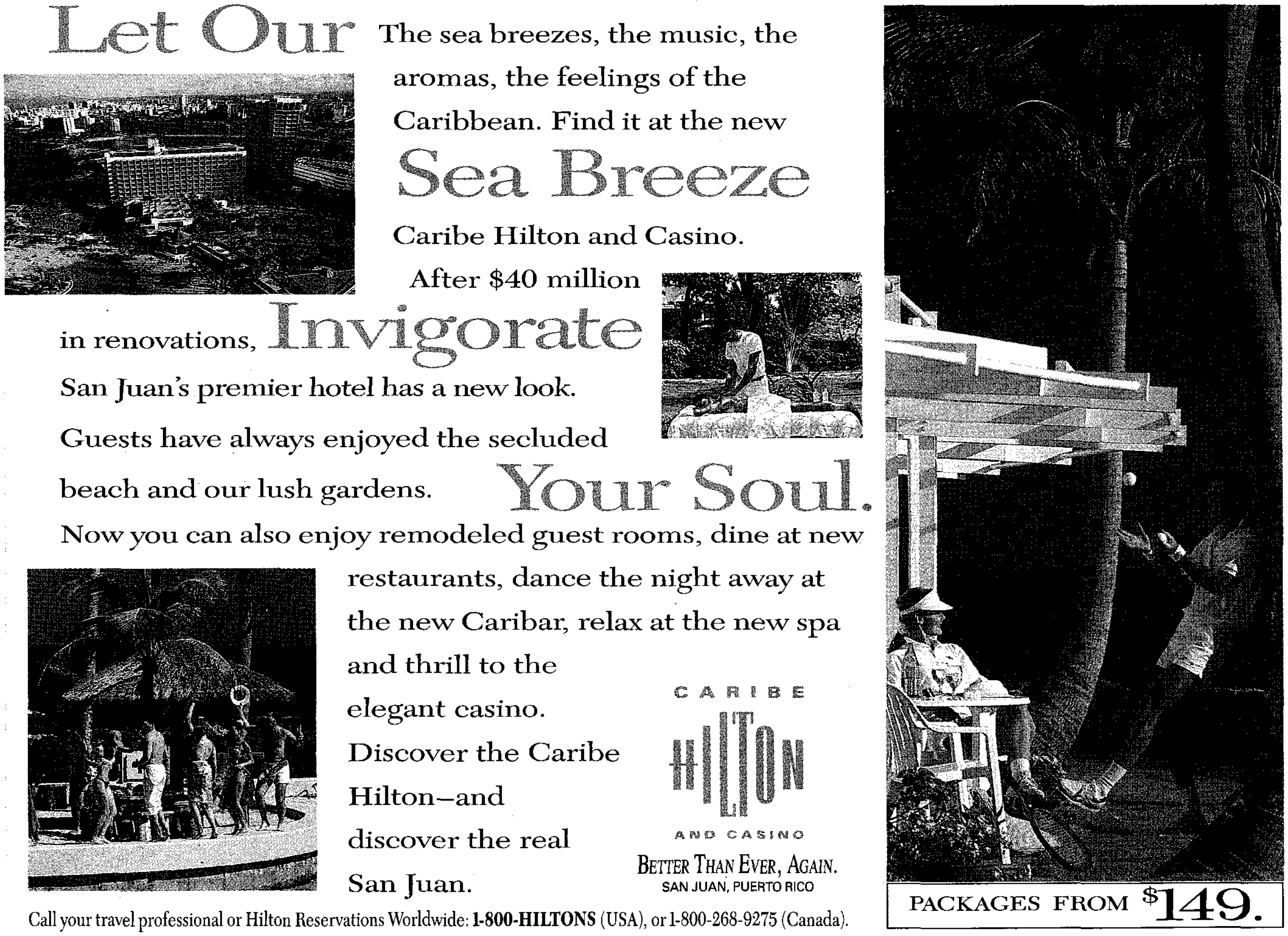
The Inn at Perry Cabin has docks at the edge of the lawn for guests who arrive by yacht.

taper. The menu is French-in-the-Heartland, with appetizers like smoked salmon with herbed crème fraîche or chef's special pâté (pheasant and rabbit); entrées like Dover sole sautéed with butter, capers, and lemon, wild boar with juniper-and-lingonberry demi-glaze, or loin of lamb in puff pastry with garlic-rosemary sauce; and desserts like Black Forest torte, chocolate Chambord torte with berries in season, and chocolate mousse.

Hard choices, but to judge from the enthusiastic appraisals from adjacent tables—where the talk was running to tactics for negotiating with the United Auto Workers, recent trips to China and Ireland, and the good old days at WBAI—you couldn't go wrong. I ordered the poached New Zealand mussels with saffron-cream sauce, which proved at once tender and firm, a real eye-opener. The salade simple was, as billed, simple but tasty, with arugula, cherry tomatoes, and the creamiest chèvre imaginable. On to the mixed-grill special: a fillet, a lamb chop, and veal tenderloin in a sauce Provençale. Sides of slivered sautéed carrots, red potatoes, and pencil-slim asparagus in a light garlic sauce rounded things out. Dessert—pear poached in red wine, cinnamon, and cloves, topped with deep-chocolate sauce and a strawberry and set in the petals of a "Ballietsville tulip," made from thin cookie dough and surrounded by a zabaglione sauce—could have been a contender in a graphic-design competition. It also tasted swell. Entrées are $22 to $30, and the wine list is expensive. For directions, telephone (215) 799-2435.

The return drive was a reminder that if you do things well enough, you can draw a crowd anywhere.

I headed back east 35 miles along



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Route 22 to the **Stewart Inn,** a bed-and-breakfast in the 28-room country house once owned by members of the Grace shipping family, near the Warren County hamlet of Stewartsville. The rambling, white-trimmed limestone structure on sixteen wooded acres is tucked into a crook of Pohatcong Creek on Route 637, just around the corner from exit four of Interstate 78 (highway noise is not a problem). Across the road, there's an eighteenth-century mill that was converted long ago to a residence; the Stewart Inn started out in 1770 as a miller's house and has grown over the years. Now in the hands of an enterprising and affable couple, Brian and Lynne McGarry, the inn offers eight large bedrooms, all tastefully and comfortably furnished. Beds are large, firm, and layered with creamy sheets and down comforters. There are desks and plenty of roomy wingback chairs, bright brass lamps, and colorful rugs. All rooms have amenities like private telephones, modern bathrooms, and cable color television; some even have fireplaces. My upstairs corner room looked out toward the mill, a magnolia tree, and the variegated barn, which housed several black sheep, some laying hens, a confused turkey named Fred, and a pair of preoccupied raccoons.

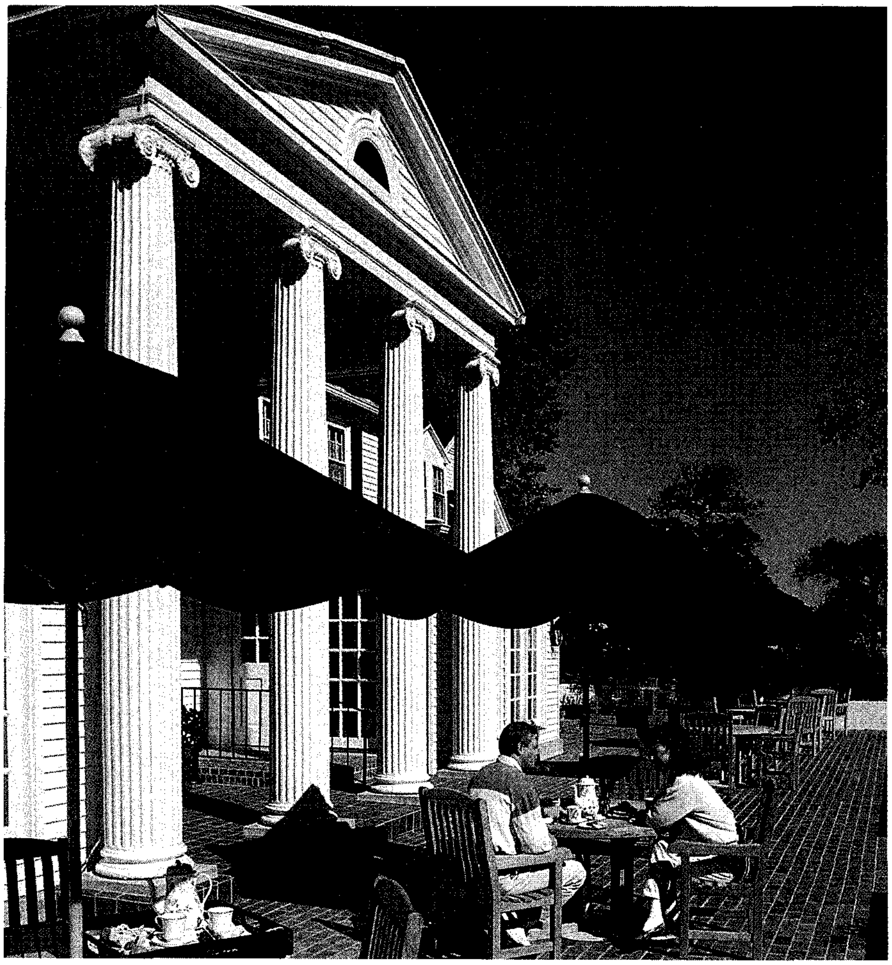
Downstairs, the large, homey living room is given over to guests and is stocked with books, games, and current issues of more magazines than you'll find at most branch libraries. Breakfast, made to order by the McGarrys, is served in a cheerful white-walled dining area that overlooks a garden and the creek. Tables are set with red-and-white spatterware and earthy stoneware. Brian showed me the Thermos pitcher of coffee and then agreed to fry two eggs—"Fresh from the girls in the barn"—with bacon; I was also served muffins and half a grapefruit. Brian brought over a mug of coffee and sat down for a genial talk.

The McGarrys have many other interests, including a mail-order business, wildlife (Lynne has a state license to care for wild creatures like those raccoons), and the history of the area. They also admire old houses and barns, and directed me through a maze of back roads to a cloistered limestone barn, two elderly mills with works intact, and other local wonders. I welcomed the excuse to motor at leisure, as the country and the lanes seem made for it.

There's little to actually do in these parts except wander—by either car or bicycle—and admire the white-fenced horse farms; swim in the McGarrys' enormous pool; fish, swim, or boat at nearby Spruce Run, a state recreation area; shop among the emporia in nearby Clinton, an exceptionally attractive village with antiques shops, gourmet food stores, and a waterside restaurant; or simply sit by the boxwoods in the McGarrys' yard and read.

It's another world, a quiet place for country pleasures—and less than 90 minutes from midtown.

Rates: The Stewart Inn, R.D. 1, Box 571, South Main Street, Stewartsville, New Jersey 08886 (201-479-6060), is about 65 miles from New York. Year-round, the inn's eight rooms are $75 and $85 per night, double occupancy. A full breakfast is included. No children under twelve. Add 7 percent tax. M.C., V.

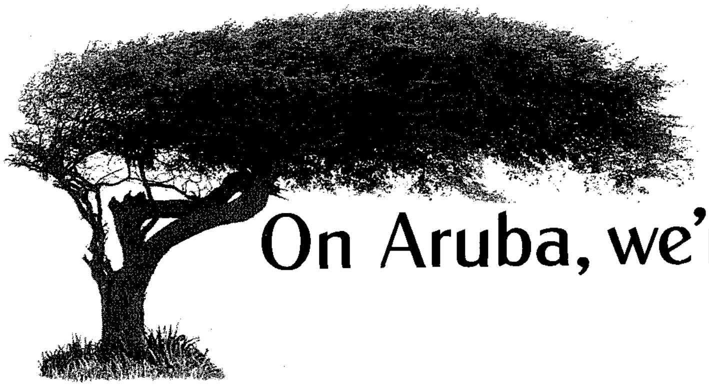


The Inn at Perry Cabin

Staying here is like waking up in one of those home-and-garden design magazines. If the carpet is mauve, so is the upholstery on the footstool.

Frederick,
MARYLAND

In the summer of 1864, a Confederate general named Jubal Early crossed the Potomac with 15,000 troops, then swung east toward Washington, D.C. At Frederick, Maryland, Early threatened to burn the town unless citizens paid him $200,000. The ransom was handed over at the city hall, and it's a good thing they paid. Otherwise, Freder-



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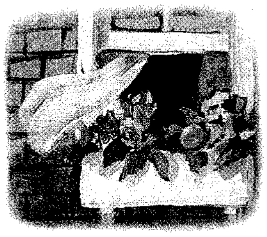


ick would have suffered the fiery fate of Chambersburg, Pennsylvania (whose citizens refused to pay), and we wouldn't be able to enjoy this gem of an eighteenth-century town.

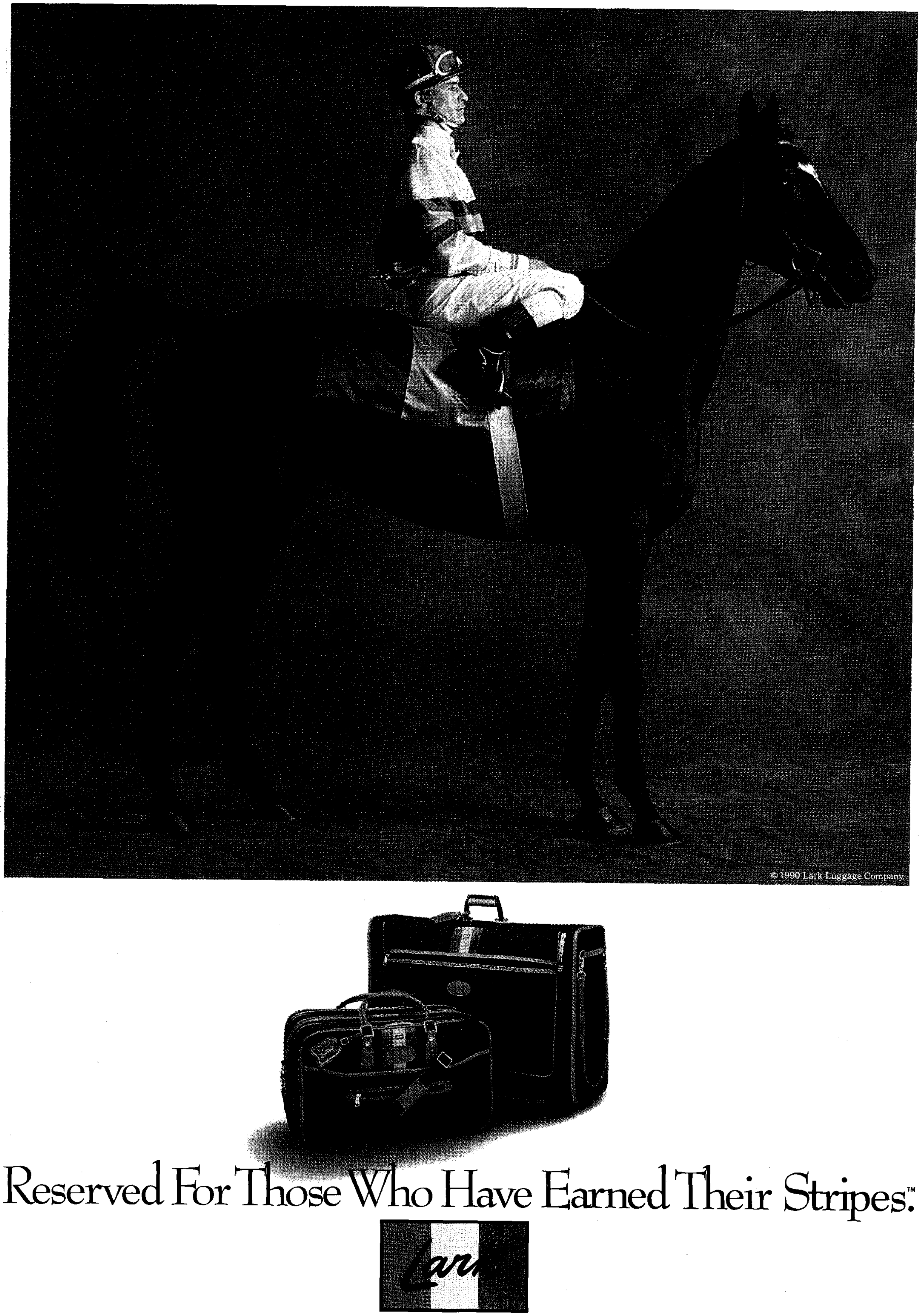
Frederick lies south of Gettysburg and east of Antietam, on high-rolling dairy-farm country at the base of Catoctin Mountain, a part of the Blue Ridge, which forms its western horizon. It's just an hour's drive from Washington, D.C., and Baltimore but feels far removed from the eastern power corridor. A sleepy county seat, Frederick has a 33-block downtown historic district. Rows of neat redbrick houses with spotless white trim are punctuated by landmark churches: "The clustered spires of Frederick stand/ Green-walled by the hills of Maryland" is how poet John Greenleaf Whittier described the place. Everywhere there are carved doorways, cobbled alleys, iron fences, brick walks, carriage houses, fenced gardens with azalea, ivy, and boxwood—all painstakingly cared for.

Antiques fill the rooms at Tyler-Spite.

Some towns really reward walkers, and Frederick is one of them. The buildings are handsome, the streets and walks uncrowded, and there are discoveries to be made: On the campus of the Maryland School for the Deaf, there's a well-preserved Revolutionary War barracks. On North Market Street, there's one of those independent bookstores—Square Corner Bookshop (301-694-9144)—evidently run by bibliophiles who must delight in stocking unusual titles. On Court Square, there's a 1790 rectory, a house that was visited by President Lincoln in 1862, and a tiny, whitewashed-brick, two-room office building (which happened to be for rent when I stopped by) that was once the law office of Francis Scott Key. Just west of downtown on Second Street, but still within walking distance, Baker Park has acres of shaded lawn, a band shell, and five free tennis courts. On East Patrick Street, the Village Restaurant has a marble soda fountain that serves up outstanding milk shakes. Also on Patrick Street, there are several large antiques and collectibles shops jam-packed with interesting stuff.

In the matter of antiques, Frederick has, block for block, the most shops with quality goods of any town I've seen. Not all are within the downtown historic district, but several have many floors of worthy pieces. Warehouse Antiques, at 41 East All Saints Street (301-663-4778), had quantities of good oak furniture, including Eastlake beds and a supply of English stained-glass windows. Here and at other shops, prices are reasonable and bargains may be found, but keep in mind that no matter where they are, antiques dealers can read the literature, and they *are* in a profit-making business. Other dealers with major stocks include Antique Imports (301-662-6200), which specializes in antique English furniture, and the other shops in the Everedy Square/Shab Row area: the Antique Station on Thomas Johnson Drive (301-695-0888), Parkside Antiques on East Street (301-663-8995), and the Emporium at Creekside Antiques on East Patrick Street (301-662-7099). One specialty shop is Oldies But Goodies Amusements on South Market (301-663-5200), which sells restored fifties and sixties jukeboxes, slot machines, Coca-Cola dispensers, and neon signs.

Only a few years ago, Frederick was an utterly peaceful town where it was nearly impossible to get an interesting meal. Things have changed, and in and around downtown there are several worthy restaurants for lunch or dinner, including Tauraso's at Everedy Square (301-663-6600) and the Province Restaurant on North Market (301-663-1441), which also operates a tempting bakery on Patrick Street, and the Brown Pelican at the corner of Church and Market (301-695-5833). The last is in a basement, with stone walls, a casual atmosphere, and a menu that features veal and seafood dishes. Appetizers are ambitious and rich (try the assorted wild mushrooms in a puff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pastry), seafood entrées are fresh, service is good, desserts are rich and homemade (the three-berry mousse is tart and tasty), and prices are reasonable—entrées run from $10.95 to $16.95.

Most of the appealing lodgings in the Frederick area are bed-and-breakfasts located in the surrounding hills and villages. One that's of special interest—**Tyler-Spite House**—is right downtown on West Church Street, across from Court Square. Built in 1814 by Dr. John Tyler as an act of spite—to prevent the town from building a street across his property—this is a three-story Adam-style white house. The interior, with twelve-foot ceilings, carved-marble fireplaces—one in each of the six guest rooms—elaborate woodwork, an open spiral staircase, and many original furnishings, has benefited from the meticulous restoration by the present owners, Bill and Andrea Myer.

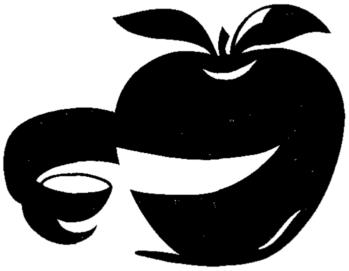
All the guest rooms are outfitted with antiques; four-poster, canopy, or sleigh beds with down comforters; Oriental rugs; and upholstered chairs. Guests gather for a full, cooked-to-order breakfast either in the brilliant white formal dining room or outside, at a table on the brick-paved patio, alongside the flower garden and the guest swimming pool.

All in all, Tyler-Spite is a rare lodging, authentic, historic, and tasteful.

And if Frederick itself isn't enough to draw weekenders, the nearby countryside is worth at least a day. There are major Civil War battlefields and skirmish sites nearby, several deep-woods mountainside parks—including Catoctin Mountain Park, the location of the presidential retreat at Camp David (don't bother trying to visit)—a historic iron-furnace village, hiking trails along the Potomac and in the mountains, and appealing scenery and orchards all along the way.

Before you go, it makes sense to get more specifics from the Tourism Council of Frederick County, Inc., at 19 East Church Street in Frederick (800-999-3613), which is open daily till 4:30 P.M.

Rates: Tyler-Spite House, 112 West Church Street, Frederick, Maryland 21701 (301-831-4455), is 260 miles from New York (if you take the shuttle, it's an hour's drive from Washington National Airport). Year-round, rooms are $110 and $120 per night, double occupancy ($75 during the week). A full breakfast, afternoon tea, and an evening carriage ride to the restaurant of your choice are included. No children. Add 8 percent tax. No credit cards. ■



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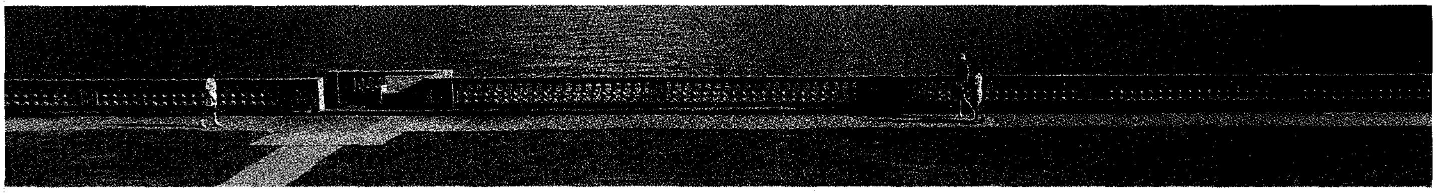
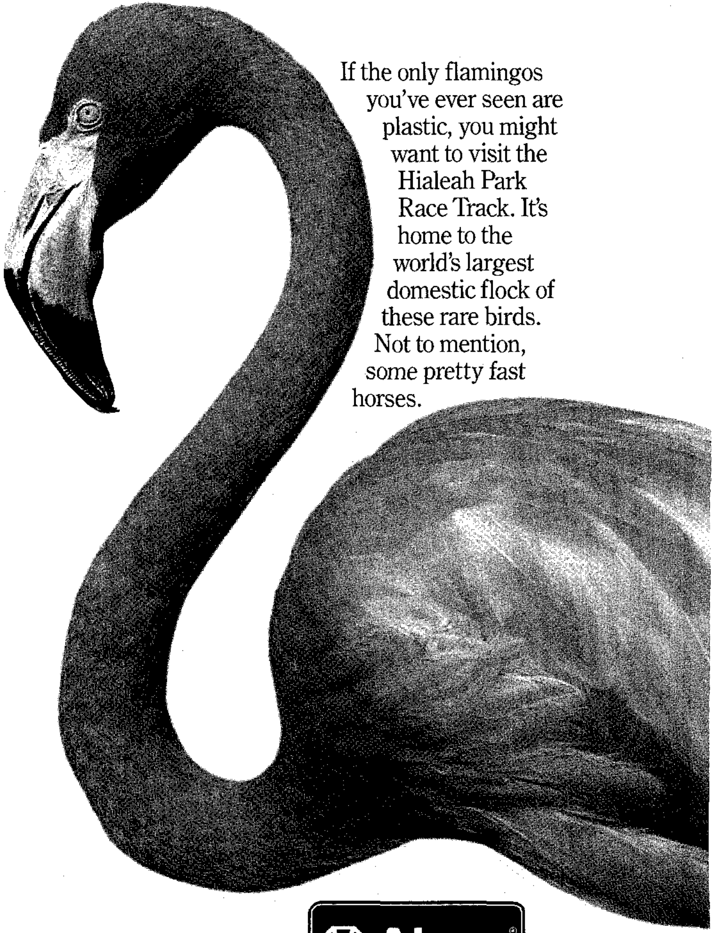
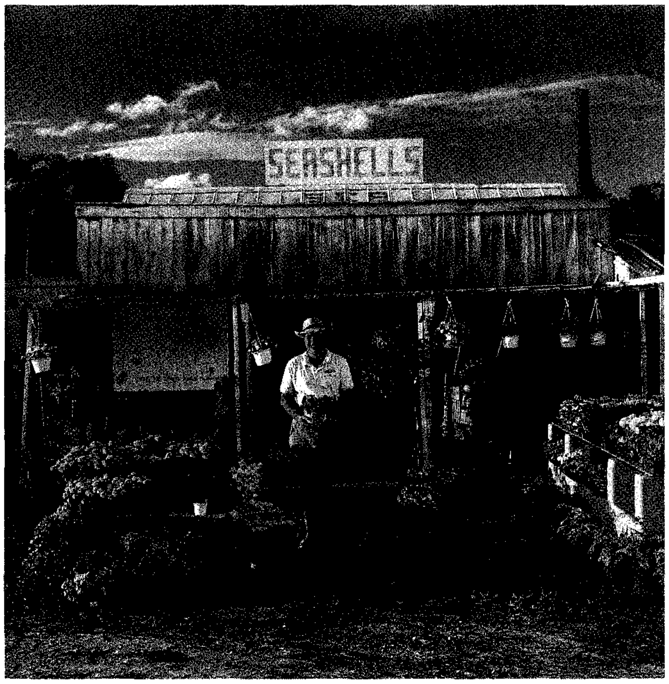


If you go to Tampa, Florida, you can stroll down the world's longest continuous sidewalk. It runs along Bayshore Boulevard and, at six and one half miles, you might say it's a long walk. So take the car.



If the only flamingos you've ever seen are plastic, you might want to visit the Hialeah Park Race Track. It's home to the world's largest domestic flock of these rare birds. Not to mention, some pretty fast horses.



Just south of Fort Lauderdale is Dania. And Jack's. Don't be fooled by the sign though, Jack also sells flowers.

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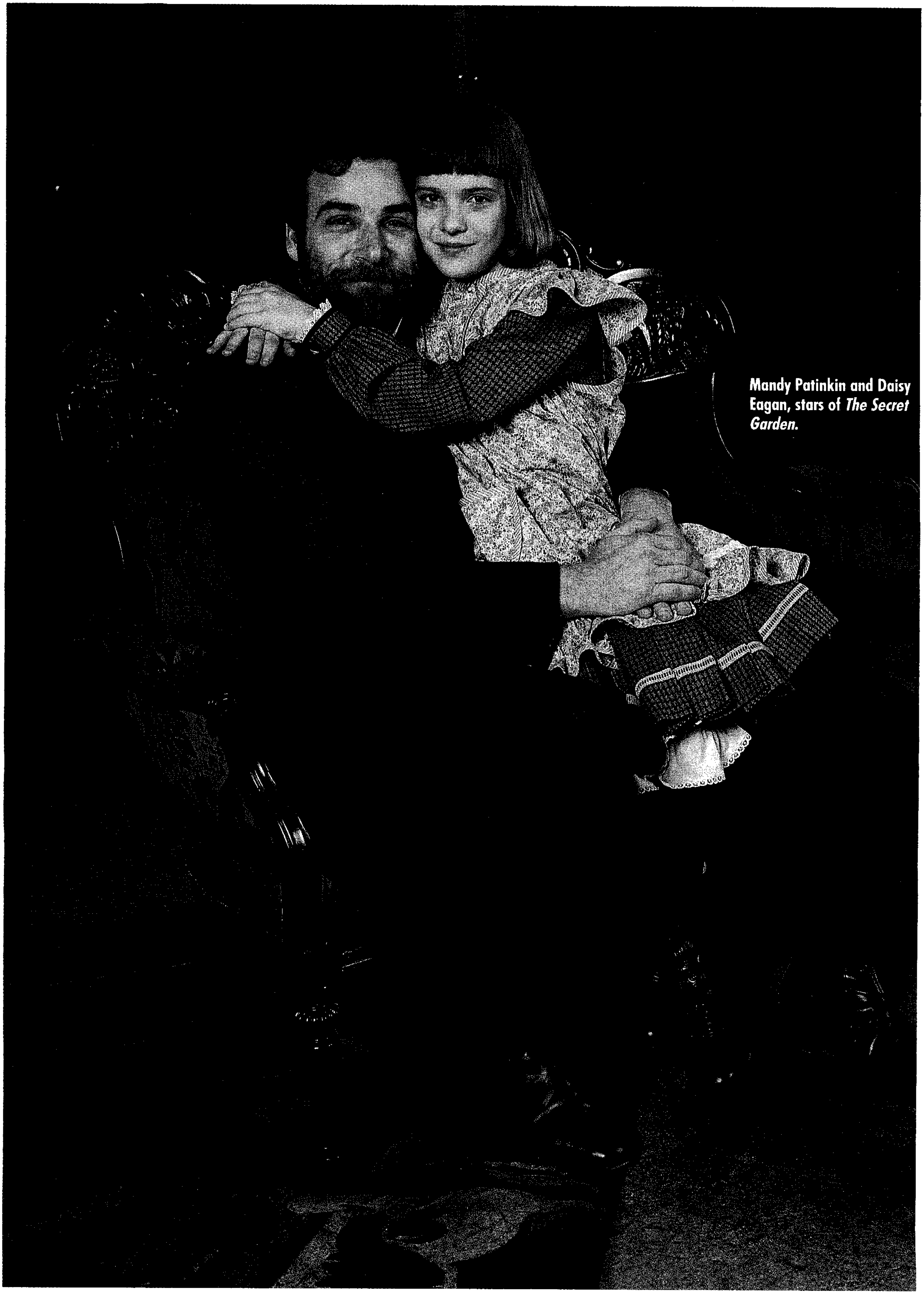
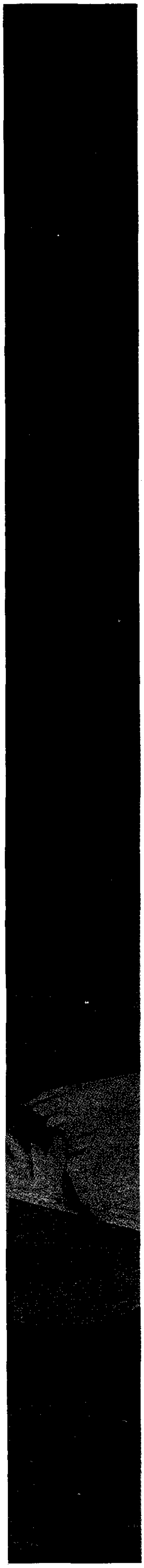


Mandy Patinkin and Daisy Eagan, stars of *The Secret Garden.*

PHOTOGRAPHED BY HARRY BENSON



GAMBLING ON A 'GARDEN'

Can a Children's Classic Become a Broadway Hit?

By Celia McGee

"THOSE OF US INVOLVED WITH the play have a joke," says Marsha Norman. "How can you tell a member of the official *Secret Garden* club? First, they let out a gasp. Then they put their hand on their heart. Then they say, 'That was my *favorite book.*' "

A decade in New York can't obscure Norman's southern drawl as she drags out the last two words. Staked out at the coffee machine in the basement of the St. James Theatre, she brews a pot of *The Secret Garden*'s preferred blend (it has a dash of cinnamon) for whoever happens to wander by on the way to or from rehearsal upstairs.

Norman, a Pulitzer Prize–winning creator of very adult, very bleak, very contemporary plays, never read the 1911 Frances Hodgson Burnett novel as a girl in Louisville. But she's written the musical for the cultlike numbers of people who did, and for the countless others the lush Broadway show hopes to convert to Norman's version of a classic that still sells 300,000 to 400,000 copies a year.

That print run is one of the reasons Jujamcyn Theaters, headed by president Rocco Landesman, wanted to get in on the *Secret.* The story follows Mary Lennox, an orphaned English girl, from India to a spooky manor house on the "wuthering" Yorkshire moors. The house is filled with secrets, the property concealing (Mary has to find out where) a mysterious garden inspired by a flowering oasis Burnett discovered as a child in the middle of the industrial wasteland of her native Manchester.

A Victorian thriller and touching fairy tale rolled into one, the book chronicles the exploits of a child contrary and adventuresome enough to have inspired the generation of baby-boomers Landesman now calculates will bring their own children in droves to see the show. And Marsha Norman has brought out an adult love story from between the lines of Burnett's book.

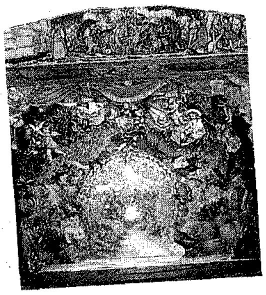
At $6.2 million, though, the new musical—neither revival nor British megaspectacle—might seem like a big risk even for Landesman, a famous gambler on the racetrack and off (*New York*, September 28, 1987). These are tough times on Broad-

Garden's **Schulman, Norman, Simon, and Landesman.**

way, and a musical based on a children's book, no matter how famous, may seem like an unlikely vehicle for a hit. *The Secret Garden* will open on April 25 at a cost that outstrips that of such American-born neighbors on Broadway as *Grand Hotel* ($4.5 million), *City of Angels* ($4.1 million), and *Buddy* ($3.5 million) and isn't far behind that of Tommy Tune's $6.25-million *Will Rogers Follies,* opening May 1.

Landesman has also put himself in the unusual, if admirable, position of backing a rare phenomenon on Broadway: a collaboration by four women. The music is by Grammy Award–winner Lucy Simon. Susan Schulman, who directed Circle in the Square's acclaimed revival of *Sweeney Todd* in 1989, is the director. Heidi Landesman, Rocco's wife, both a talented stage designer and an accomplished producer—most recently of *Into the Woods*—is designing as well as producing the show. This ups the stakes.

But Rocco feels he has plenty of insurance, not the least in the person of Mandy Patinkin, of the heart-squeezing voice and intense reputation. He plays a man tormented by the death of a beautiful young wife, unwilling to let go of the past. "Mandy was always our fantasy casting," says Heidi Landesman—after Orson Welles in *Jane Eyre.* "Mandy has the same sense of unpredictability, of mystery and danger, that goes with that kind of romantic hero." The show's other star is eleven-year-old Daisy Eagan as the orphan reluctantly received by her anguished, hunchbacked uncle, Patinkin's Archibald Craven, into his great hulking mansion of "a hundred rooms, nearly all shut up." Eagan was the young Cosette in *Les Misérables.*



"I looked at that little lost girl who didn't fit in anywhere," says Norman. "That was me."

No one has asked Rocco to place any bets, but he can't resist one. "I'll go way out on a limb for this," he says. "I won't make any other predictions. Daisy will win a Tony."

Then again, if you could pull off a musical based on *Huckleberry Finn,* with a score by country singer Roger Miller, as the Landesmans did with the surprise smash *Big River,* why not one inspired by *The Secret Garden,* by a playwright with a Pulitzer?

HEIDI LANDESMAN, who had done the sets for *'night, Mother,* which won Marsha Norman her Pulitzer in 1983, last worked with the playwright when she designed *Traveler in the Dark* at the American Repertory Theatre in Cambridge the following year. "We're very close friends," Norman says, "and we'd been trying to figure out how to work together again."

Three years ago, Landesman called to tell Norman about an idea she'd gotten from listening to the album of an English *Secret Garden* musical she "hated really a lot." It sent her back to the novel she'd loved as a child and on to the intriguing notion of having Norman train her particular sights on the story.

"Heidi could have asked me to write a musical of *Moby Dick* and I would have said yes," Norman says. "I have that much faith in her instincts."

By the time Norman's book and lyrics were given a staged reading at Jujamcyn's summer workshop in Saratoga a year later, they had Lucy Simon's music attached to them, thanks to Simon's sister Joanna, who had interviewed Norman on a talk show and mentioned Lucy to the playwright when she heard abou the *Secret Garden* project. On the basis of a successful run a Norfolk's Virginia Stage Company that December, the musical was given a workshop production and a shot at big-time backing in New York last fall when Susan Schulman was brought on.

For this team, the image o the secret garden plugged into by Frances Burnett had—like *Moby Dick* or Madonna—the valuable quality of being al symbols to all people. Love and nature. Enclosure and liberation. Knowledge and self-knowledge. Class and history The need for independence the need for family. Beauty Magic. Memory.

"Frances," as Norman likes to call her, was definitely on to something In 1936, a special committee set aside a piece of Central Park's Conservatory Garden as "The Secret Garden," with a Frances Hodgson Burnett Fountain plashing away among the flowers. Edith Wharton had already titled a chapter of her autobiography "The Secret Garden" to refer to her writing life as distinct from her social existence. Nancy Friday called her 1973 book about women's sexual fantasies *My Secret Garden.*

The makers of the musical have cultivated the garden's fairy-tale aspects. But these are more Bruno Bettelheim than Walt Disney. Landesman's lavish, candybox sets, Theoni Aldredge's floaty costumes, the musical's child-conscious whimsy envelop much that is tragic, dark and strange.

At the St. James, parents can sit next to red-twill-covered booster seats, with Freud in mind and perhaps a certain nostalgia for the seventies, when *The Secre Garden* was rather in vogue among those with a weakness for communal gardening folksy mysticism, and virtual recipes for oatcakes and cream.

Advance sales seem to confirm Rocco Landesman's hunch that the show's appeal is universal.

Director Schulman says, "When I gave the book to my stage manager, my choreographer, and musical director, all men they loved it." The father-son reunion between Patinkin's Archie and John Babcock, as his son, Colin, should go straigh to the male heart.

Still, the show's hard-core audience will be little girls, not-so-little girls, and the women who used to be them. Norman's is a narrative for the nineties centered on an active, interesting small heroine—a complex character who can teach the Laura Ashley set a thing or two. "I'm sure that the reason Heidi thought of Marsha," says Lucy Simon, "is that she knew she wouldn't get treacle."

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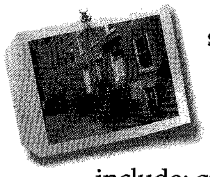

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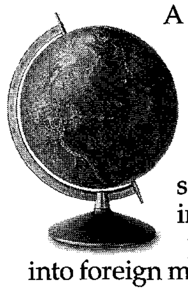

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WHY SHOULDN'T LEARNING GO ON FOR A LIFETIME?℠

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WHEN MARSHA NORMAN read the book, she saw herself.

Mary Lennox is emotionally orphaned before she actually loses her parents—a frivolous, party-loving mother; a distracted father—in India's last cholera epidemic.

"I looked at that little lost girl," says Norman, perched on a couch in the lounge of the St. James, "who had no place to go, who didn't fit in anywhere, who felt she'd been assigned to the wrong room, as it were, and was looking for a place where she belonged. That was me."

The daydreamy, introspective daughter of Christian fundamentalists. The little girl whose parents gave her a doll every Christmas, "not because I wanted a doll but because they wanted me to want one." The young woman who corresponded with prison inmates. The teacher who decided she had a play in her. The playwright who dedicated her first novel, *The Fortune Teller,* to a mother who called in outrage about the "filth" her daughter had written. The girl, as well, who, like Mary Lennox, learned to make a family out of female teachers and guides, and out of her friends in the theater.

"To me," Norman says, "*The Secret Garden* is about people who will take you by the hand, show you the door to the garden, and say, 'Here is the key. Here's where you can grow.' "

The book showed director Susan Schulman "that women need the ability to make choices."

Music was behind the door Norman opened. "I've been trying to get here all my life," she says of her musical. "I grew up at the piano and played my way through college accompanying the modern-dance group. I've always felt that music was the most powerful of forms. The things it can say far surpass anything language can express." This is why she's so grateful for Simon, whom she and Heidi Landesman signed up after a year of listening to numerous other composers.

"My skills lie in the use of simple, direct language," Norman says. "Lucy's music is a good match: It swells up and paints the rest of my world. I've really only had two dreams in my life. One was to win the Pulitzer Prize. The other was to hear a song of mine in an elevator."

The words and music of *The Secret Garden* have to carry more than a tune. They have to evoke the outer and inner worlds of two troubled children, Mary and her bedridden cousin, Colin. Norman is an experienced observer of childhood trauma—her first job was working with severely disturbed four- to ten-year-olds at Louisville's Central State Hospital.

"One thing I learned was that however bizarre their behavior appears, a disturbed person is trying to get better," she says. "If they're biting their finger, it's because they're trying to stop the pain. If they set their room on fire, it's because the room is a prison. That's how I know that Colin isn't being weird or egocentric by staying in bed: He's really terrified to get out. And what if Mary is horrible in the beginning? Come *on,* everybody she had on Earth has died. And before that—was she supposed to say to her mother, 'Thank you for ignoring me'? I told Heidi from the start that I wasn't going to write *The Taming of the Little Shrew.*"

SOUL-CRUSHING TAMENESS IS EXactly what anyone who sympathizes with Mary Lennox wouldn't want. Unlike the appallingly good children in earlier children's literature, Burnett's Mary starts out a brat and maintains her strong-willed character to the end. In her book *Don't Tell the Grown-ups: Subversive Children's Literature,* Alison Lurie devotes a chapter to *The Secret Garden* as a work that, in a league with *Peter Pan, The Wizard of Oz,* and *Alice in Wonderland,* stars children whose actions subvert authority and whose questioning of convention proves them much wiser than adults. Norman's Mary and Colin are rebellious and get the better of grown-ups. They are two of what Susan Schulman calls the playwright's "off-center people, haunted individuals she loves for their idiosyncrasies."

When Schulman says *haunted,* she means it. The *Secret Garden* slated for last fall's workshop was not the *Secret Garden* now in previews at the St. James. It was a much more literal—some, like the theater critic for the Norfolk *Virginian-Pilot,* would say plodding—adaptation of the novel. Something was missing. Just before the workshop got under way, the elusive element was located.

"I picked up on a single tiny line in the book," says Norman, "about Colin's mother still being in the garden." The play is now peopled with spirits—Mary's parents, her ayah, a fakir, and other figures from India, and Colin's mother, Lily, the only ethereal visitor in Norman's original script.

They are ghosts from the past, otherworldly guides, a supernatural chorus of storytellers. They have given the play the nonliteral, nonlinear quality Norman was looking for, and kept "the promise," she says, of the book. "That promise is the reason parents read *The Secret Garden* to their children. It's that 'no matter where I am, no matter what happens to me, I will always be with you, and you will be all right. You will find a place where you can be happy: There are good people in the world.' "

Norman says that she would never have understood the force of that promise before the birth of her son, Angus, four years ago. "I didn't know," she says, "about anything that I would come back from the grave to do until Angus was born."

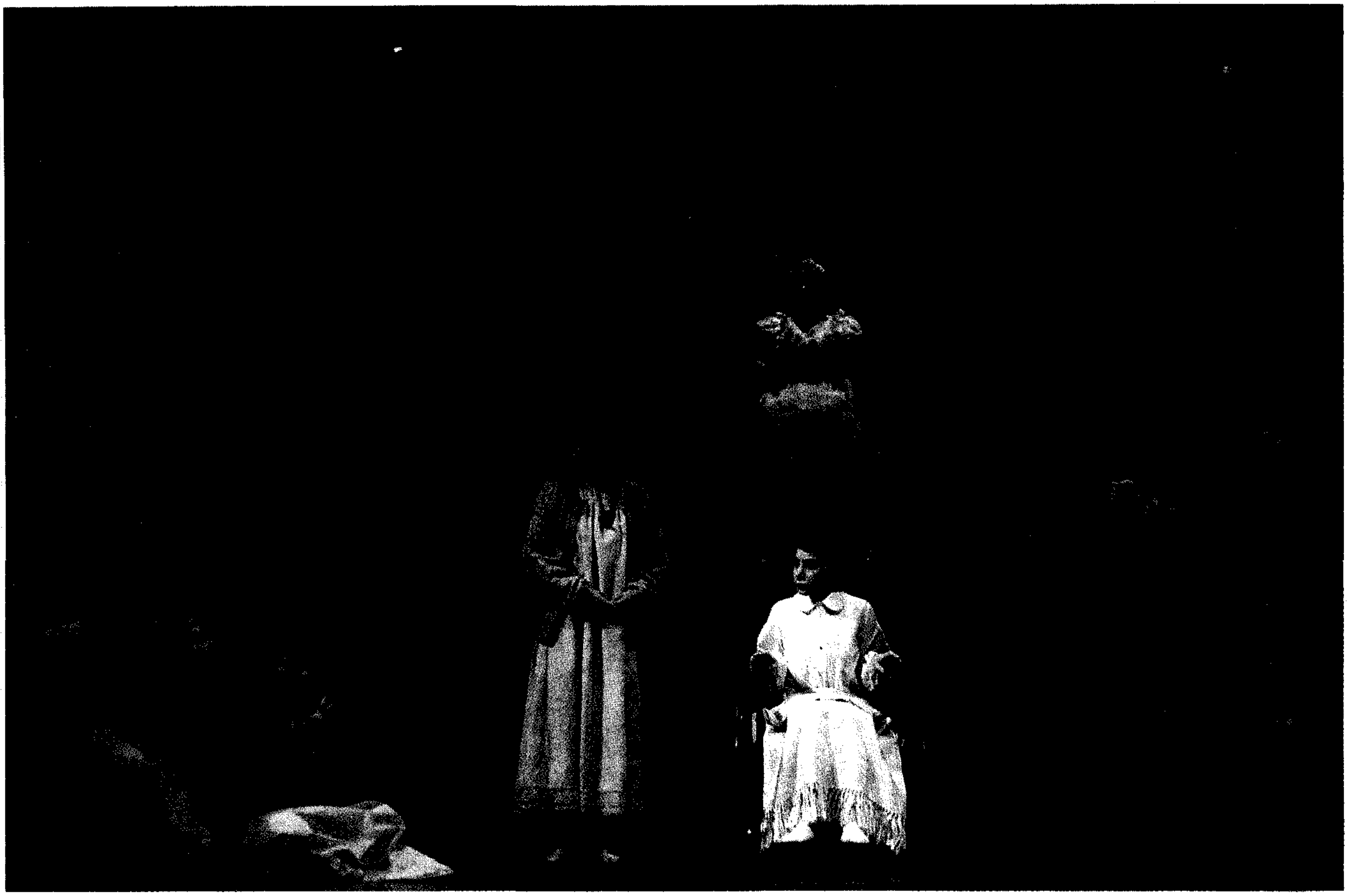
Although the "Dreamers," as the *Garden's* spirits are known, were a device Norman had toyed with early on, it took Susan Schulman to confirm her trust in phantoms. Looking up the 1949 movie of *The Secret Garden* in an MGM catalogue one day, the director found it listed—erroneously—as a ghost story. "That was my clue," Schulman says. She helped let the spirits loose in the narrative, giving it texture and some fanciful bits of staging. "As the herbalist says in [Woody Allen's] *Alice,*" Schulman points out, 'In times of stress, people see ghosts.' "

Schulman identifies the cholera Mary faces in the opening act, set in India, with her own feelings about living in the age of AIDS. "It's an awful, indiscriminate kind of death," she says, "a holocaust." It gives Mary the dreams and nightmares that have as large a role in the play as the actors. The garden, says Schulman, gives her hope.

THE BELLS THAT RING through Mary's terrifying visions in the opener are the same kind Hindus ring to mourn the dead, and Lucy Simon's score rises up around them like the keening of the bereft.

"Lucy's music carries the emotions of the play," says Schulman. More to the commercial point, it carries them melodiously. Her tunes should make it into the elevator. Simon credits her background as a folk singer in the sixties, much of it paired with her sister Carly, for a score rooted in an ancient English musical landscape.

"This is the only Broadway musical to have a hammer dulcimer," she says, seated in a Central Park West living room upholstered in chintzes sprouting almost as many flowers as the production 50 blocks



Children and ghosts mingle in Landesman's magical garden.

downtown. It is very much written with vocals in mind. "I compose my music with my voice," she says.

As someone who cut her musical teeth singing show tunes with her family, Simon is pleased that *The Secret Garden* is a book musical in the classical sense, so that her music and the text are integrated, the story line is not just a feeble excuse to get from song to song, and emotion is in good supply. She feels that this may be the direction most likely to bring the all too sporadically inspired American musical theater back to health. "There's room for the spectacle of the big British musicals," she says, "but the sense of personal connection the audience can have to characters and what they're going through is missing. Without emotional content, there's a void."

Which is why Heidi Landesman's sets, themselves no mean spectacle, aim to draw a psychological portrait as clearly as the play does. Since *The Secret Garden* is seen through the eyes and imagination of a child, Landesman has placed the show inside a giant version of a Victorian child's toy theater, one of those pop-ups made of cardboard and paper.

"The idea is that of a child looking down into it," Landesman says, "and of things being dropped in from above, as if by a child's hand." Drawing on the art of decoupage practiced by nineteenth-century ladies and their children, she has covered the set with images that evoke both Victorian taste and Mary Lennox's inner life.

Victorians would have had no problem with the garden scenery. "I became a gardener through set design," says Landesman. "I did *A Midsummer Night's Dream* in Central Park." She has a big lily garden at her country house upstate, and gardens there with her children. At least with North, six, and Nash, four. Five-month-old Dodge is still keeping her up nights teething.

Try telling that to the cast, crew, and investors who depend on Landesman as the person with the greatest responsibility toward (and for) the $6.2 million. She doesn't.

"She is gifted with an incredible serenity," says Lucy Simon. "Whenever I have one of those days when I think, Oh, my God, how am I going to do all this?, I think of Heidi." Marsha Norman says, "The alliance between author and producer is what holds up drama's life. Heidi is *my* champion."

HOLDING UP THE COMplicated, hybrid, cast-of-many life of a musical is harder than putting on any other form of theater. Especially for women. Susan Schulman sees a direct line from Mary Lennox's garden to Virginia Woolf. Like *A Room of One's Own,* she says, *The Secret Garden* showed her as a child—and as a young woman wanting to direct in a theater world where there were no women directors—"that women need independence and the ability to make choices, that you're not just predestined to do what other people tell you to do. I was advised to be, if anything, an actress or a playwright, and later to direct *The Glass Menagerie* rather than *Coriolanus* because *The Glass Menagerie* was such a 'nice, fragile play.' Things still haven't changed that much in the business."

The women working on *The Secret Garden* feel the comfort level is high, the ego clashes nonexistent. "And we all understand the need to eat chocolate compulsively," Marsha Norman says.

They don't spend time fretting about the expectations placed on them as the anomalous four-woman act in town. But Schulman admits, "If I fail, there may not be another woman directing a Broadway musical for the next ten years."

So far, however, she's gotten everything she's wanted out of *The Secret Garden.* "When I was a girl, my friends and I used to come in from Crown Heights and hang around the stage door of the St. James hoping to talk to the actors," she says. "When Rocco told me we were going to do the show here, I thought my heart would leap out of my body."

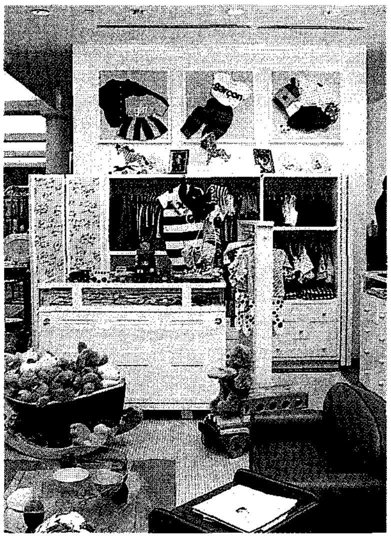
Frances, are you listening? "There are good ghosts in this theater." ■

Photograph by Bob Marshak.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



The Call of The Child

Barneys has carried fashions for tots since 1986—originally very pricey and proper European styles—but now there's a boutique for newborns to six-year-olds, and buyer Liz Pressman-Neubardt has filled it with a winning mix of pleasingly affordable and eminently comfortable kiddie things. Spotted leggings, hand-painted bibs, biker shorts, and "cowboy" crib blankets share the sunlit space with gingham swimsuits, hooded "bunny" bath towels, bags of blocks, and Herbie, the rocking wooden dog. It's all casual and fun—just right for the low-key spirit of the nineties. (From $10 for a porridge bowl to $20 for a polka-dotted cotton-knit shirt to $58 for a striped dress to $72 for a terry-lined jacket.)

BARNEYS NEW YORK/*Chelsea Passage*

The Yeast of the City

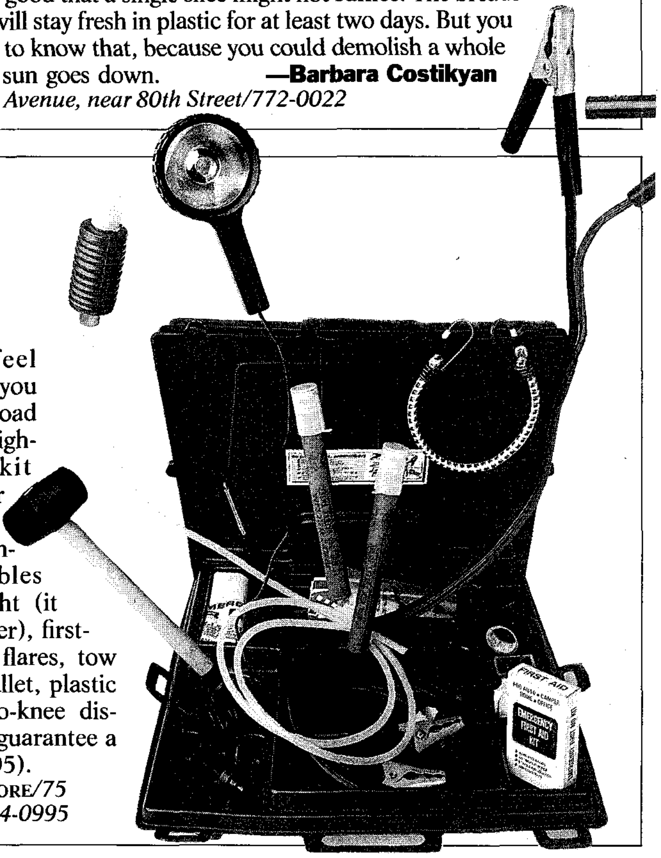
When Eli Zabar bakes bread, there's rejoicing on the avenue, for many believe no bread can equal his. Zabar's latest loaves are made of organically grown stone-ground wheat. Each has a dense yet soft dough (no air pockets) and costs $3.50. The light whole wheat tastes best toasted, which brings out its fresh flavor. Spread a chunk with E.A.T.'s orange marmalade—it's $12 for twelve ounces, so use only a dab; besides, it's lusciously rich. Both the dark whole wheat and the tingly-tasting sourdough rye are so good that a single slice might not suffice. The breads are baked daily and will stay fresh in plastic for at least two days. But you probably won't need to know that, because you could demolish a whole loaf long before the sun goes down. **—Barbara Costikyan**

E.A.T./*1064 Madison Avenue, near 80th Street/772-0022*

Kit to Be Tried

You're sure to feel lighthearted when you take to the open road with this handy highway-emergency kit tucked into your car trunk. It's filled with all the essentials—booster cables and emergency light (it plugs into the lighter), first-aid kit and safety flares, tow line and rubber mallet, plastic siphon and neck-to-knee disposable apron—to guarantee a carefree trip ($42.95).

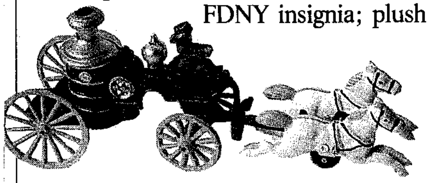
TRAVELLER'S BOOKSTORE/75 *Rockefeller Plaza/664-0995*

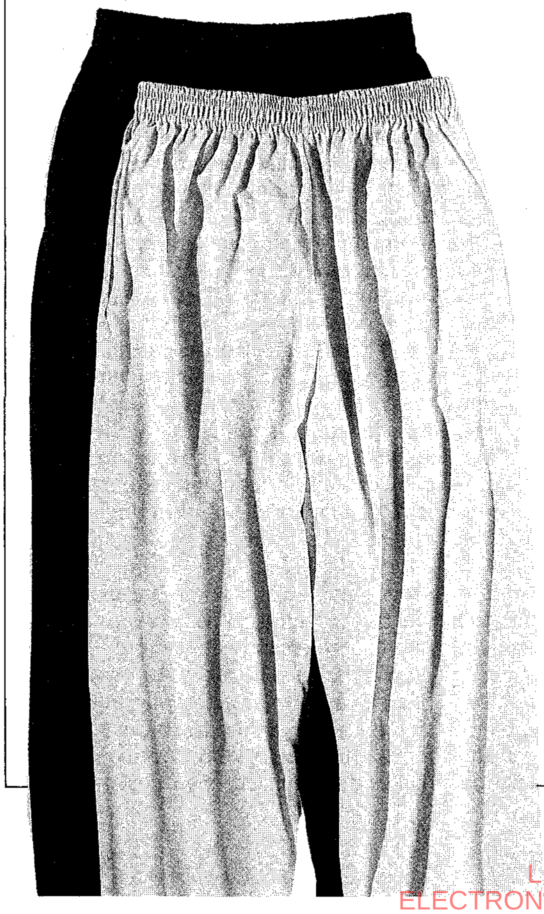


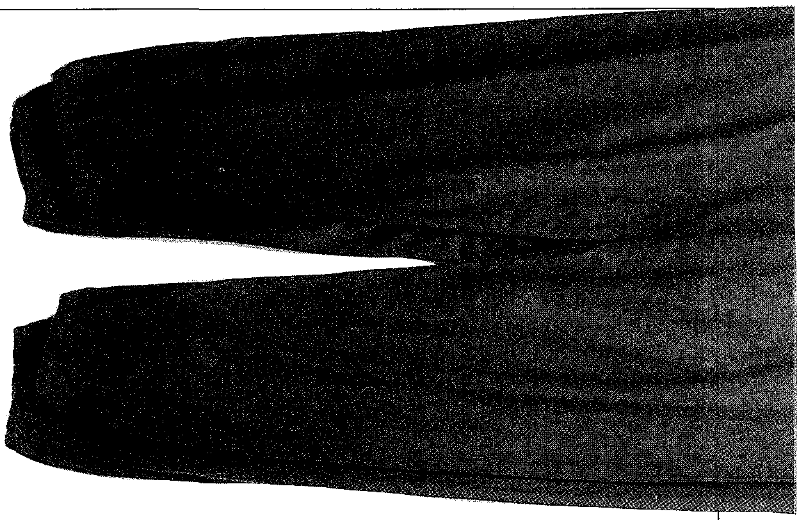
Photographs: left, Jennifer Levy; top, Ellen Silverman; props courtesy of Wolfman-Gold & Good Company; bottom, Togashi.

Fire Authority

Nate Freedman's print shop is just three doors away from the FDNY medical clinic, and, says Freedman, "the only people who come to this neighborhood are firefighters." Freedman had always wanted to be a fireman, but—when a tenant who shared half his space moved out—he opened New York Firefighter's Friend instead. The store is filled with at least one of everything related to fires and the Fire Department that Freedman could get his hands on. Among the eclectic array are caps, T-shirts, and shorts with the FDNY insignia; plush Dalmatians; men's steel-toed rubber boots; and children's boots that also fit many women. There's *The Big Book of Real Fire Trucks* for youngsters, periodicals and engravings for fire buffs, and vintage hose nozzles for collectors. Already, Freedman's firefighting neighbors have stopped by to say thank you. (From 99 cents for a plastic fire hat to $5.95 for a Dalmatian to $85 for a pair of men's boots to $500 for an 1880s fire helmet.)
NEW YORK FIREFIGHTER'S FRIEND/*263 Lafayette Street/226-3142*

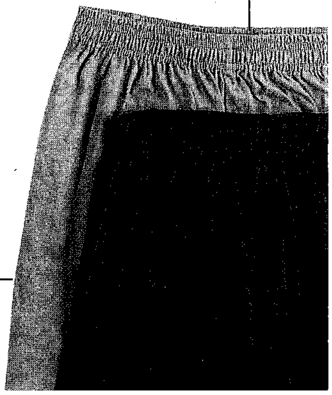






Morning Becomes Electric

For those morning runs when it's too hot for sweats yet too cool for shorts, Russell Athletic has a bright idea—these ever-so-lightweight cotton pants for women. They have a drawstring waist and elastic cuffs and come in a kaleidoscope of colors bright enough to wake up the world ($22).
ATHLETIC STYLE/*118 East 59th Street/838-2564*



Photographs: top, Tria Giovan; bottom, Monica Stevenson.

Movies/David Denby

THE VANISHED

“. . .*Korczak* concentrates on the last few years of Polish-Jewish writer Janusz Korczak’s life, when Nazism closed in on him. . .”

THE GREAT POLISH ACTOR WOJTEK PSZONIAK, of the demonic eyes, is perhaps best known here for his performance as the fanatical Robespierre in Andrzej Wajda’s rhetorically thrilling *Danton*. In **Korczak,** the new film by Wajda, Pszoniak plays the Polish-Jewish writer and champion of children Dr. Henryk Goldszmit, whose pen name was Janusz Korczak. The movie is exciting because, among other reasons, we can see Robespierre-like elements in the face of a man who devoted his life to children. Short and agile and active as a water bug, Pszoniak has a projectilelike forehead and eyes that dart and then penetrate like steel rods. Lovability is a trap for an actor, but Pszoniak doesn’t fall into it. If you cuddled this man, he might spike you in a soft spot.

Who was Janusz Korczak? I would not have heard of him myself if I had not read parts of *King Matt the First*—one of his many children’s books—to my older son. The prose of most children’s books has the rhythm of a playland bumper car, but even in translation, Korczak’s powers as a writer come through triumphantly. The book is an authentic work of literature. Physician, pedagogue, radio personality, and director of orphanages, Korczak was also one of the principal modern inventors of childhood—the idea that childhood is a special state of being and not merely a case of inadequate adulthood. Much can doubtless be said in criticism of that idea, but it remains the church within which most of us raise our children.

Wajda’s movie (Agnieska Holland wrote the screenplay) concentrates on the last few years of the great man’s life, when Nazism closed in on him. The Germans set up the Jewish ghetto in Warsaw in October 1940, and Korczak, though offered numerous chances to escape by Polish Gentiles, moved into it with the 200 orphanage children who were then in his charge. During the next two years, he kept the children and staff together—scrounging for money and food, dealing with the tormented Jewish leadership of the ghetto, and then, finally, despite additional escape offers, boarding the train to Treblinka with the children in August 1942.

FATHER FIGURE: *Wojtek Pszoniak plays a writer and a champion of children.*

Wajda, the leading Polish director for almost four decades, has mounted a stirringly large and fluent production. Working with cinematographer Robby Müller, Wajda has shot the movie in black-and-white, and many of the scenes in the streets and charnel houses of the ghetto match the newsreels of the period in tragic eloquence. Children play next to naked corpses. It is horrible, but what else should they do?

More than 3 million Polish Jews died in the Holocaust, and Poland, though almost without Jews, is not yet free of anti-Semitism. *Korczak* isn’t great, but whatever its weaknesses, it is a major Polish testament to a vanished culture. One gets at least a partial sense of existence in the ghetto—the furtive underground life, the cadging and smuggling, the powerful in spirit who refused to accept death. Wajda and Holland touch only barely on the nascent Resistance, which exploded in January 1943, about five months after Korczak had been deported; violence was not Korczak’s way.

As an example of the “biopic” genre, *Korczak* is modest and unemphatic, but it has its share of exemplary scenes—for instance, the moment Korczak rejected the Marxist students’ call for solidarity with the working class. Such notations of episodes in the lives of great men are the curse of the genre. There are also stretches of blandness; the subsidiary figures around Korczak, especially the women, are mostly insubstantial, and the many children seem to wait passively for the great man to exercise his greatness on them. The ending, a fantasy of the children’s escape, is absolutely dreadful and dishonest. At times, Wajda, on unfamiliar turf, treads too softly. One gets a more complex picture of Korczak from Betty Jean Lifton’s recent biography, *The King of Children*.

All of the most likable saints, secular division—Gandhi, Dr. King, Korczak—were hardheaded, resourceful, and practical as well as noble and good. King was at his greatest not in his chuffing-to-the-mountaintop public speeches but in such everyday events as his strategy talks to the Southern Christian Leadership Conference. *Korczak* is at its most eloquent in small moments—Korczak dealing with a frightened child or taking control of a tough boy, a fighter, and letting him know his toughness is something to hold on to.

Despite all the life flowing around, the camera stays fastened on Pszoniak, which is right, since he has a glittering, charging vitality. His Korczak, dominating with adults but lulling and teasing with children, understands in an instant exactly what each child needs. Perhaps this is a myth of perceptiveness, but Pszoniak *plays* it believably. He gives us the image of a powerful man operating in a profession that calls on him to abjure power. He raises his voice only once—when he makes an agonized speech demanding a death ward from the Jewish elders, so the children starving or with typhus don't expire on the street.

Early in the movie, Korczak hauls a terrified child into a lecture hall and puts him behind an X-ray screen. He wants the medical students to see the rapidly pulsing heart, opening and closing like a tiny fist. Korczak's obsession runs through the second half of the movie: He will not let the children die in panic and fear. To leave them at the end would be the ultimate betrayal. Wajda can give us no more than a limited release, but it's moving anyway—Korczak marching through the ghetto, a king leading his child army to the waiting trains. The dignity of death without panic was the best, Wajda appears to be saying, that most Jews could achieve.

Korczak has been attacked in France by Claude Lanzmann, director of *Shoah,* and by other French intellectuals. Lanzmann, as was clear at the time of *Shoah,* is obsessed with Polish complicity in the Holocaust, and he is right to point out that Wajda whitewashes Polish anti-Semitism—there isn't a jeering Pole in the entire movie. I wish Wajda had been braver. But his failure hardly discredits the movie. Lanzmann also hates the movie's mild spirit, its lack of absolute moral clarity (really, its refusal of hatred). But Korczak, like the amazing Italian writer Primo Levi, who survived Auschwitz and wrote about it with great gentleness of spirit, was essentially a nineteenth-century scientific humanist, obsessed with dignity and with rights. No one with that training could have been prepared for the Holocaust. Anyway, Korczak, as Pszoniak plays him, is fierce enough.

I DON'T KNOW WHERE THE FRENCH ARE GOing in their movies, but it doesn't appear to be anyplace good. Luc Besson's **La Femme Nikita,** which has been a hit in Paris and London, is a very strange and fancy riff on the standard violent trash, a sort of feminist, postmodernist *Have Gun Will Travel.* The movie is preposterous and baffling, but that seems to be part of its appeal; people were sitting around in the theater afterward like stone dummies, trying to figure out the meaninglessly enigmatic ending.

Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, is tried and convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon.

There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes toward her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. She's even vicious toward people trying to help her. Parillaud is a great beauty and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue.* In the movie's most absurd and embarrassing episode, Jeanne Moreau, as part of Nikita's training, shows up to pass on beauty tips. "There are two things that have no limit," she says. "Femininity and the means of taking advantage of it." Actually, there's a third thing: the shamelessness of great actresses in a ridiculous role.

The made-over Nikita is returned to a normal existence and falls in love with a sweet guy (Jean-Hugues Anglade). This puts her in a terrible plight: She wants an ordinary life, but she's forced to kill. Yet the entire situation is so vague and movieish that it's emotionally empty, and at the end Besson just abandons his heroine and the audience to enigmas.

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Theater/John Simon

LEADEN BUTTERFLY

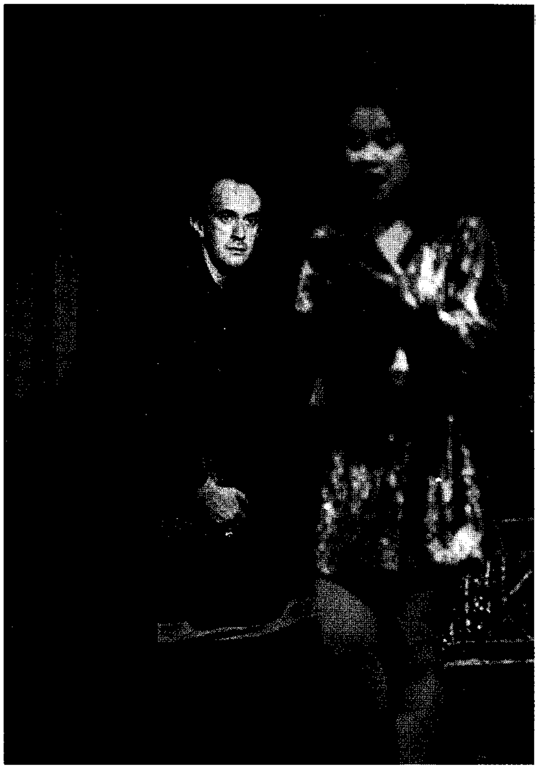
". . .Big is not better or necessarily beautiful. But big sure is big. Misery loves company, so *Les Miz* is recycled as *Miz Saigon*. . ."

BUTTERFLIES WERE FREE; NOW THEY ARE rampant. First there was the Madama butterfly (*Papilio Pucciniensis*); then came the savvier Em butterfly (*Lepidopter Hvangianus*); and now here's the sappier Missaigon butterfly (*Helicopter Boublilii*) of gargantuan dimensions. But, speaking either entomologically or theatrically, big is not better. Big is not necessarily beautiful, either. But big sure is big.

Alain Boublil and Claude-Michel (the wrong) Schönberg, who shrewdly concocted **Miss Saigon,** as they did the earlier shrewd *Les Misérables* (misery loves company, so *Les Miz* is recycled as *Miz Saigon*), know the power of miz, or myth. In their first smash, a generous fellow whose life is all misery dies a happy man, having made a brighter future for his daughter. In their current (presold and gilt-edged) smash, a generous girl whose life is all misery dies a happy woman, having made a brighter future for her son. Such a formula cannot fail if you pepper it with enough war, revolution, social injustice, racial inequity, and, above all, self-sacrifice: Make every mother (father) and mother's son (father's daughter) in the audience feel holier than hell, and you have the makings of a gold mine. But heart is not enough: You've got to have glitz, lots and lots of glitz.

How is *Miss Saigon* mythic? Why, it's the central station for all incoming and outgoing myths: the East-Is-East-and-West-Is-West myth, the Submissive-Oriental-Girl myth (you haven't had sex until you've, etc.), the Shed-Tears-for-the-Underdog (But-Put-Your-Faith-in-the-Dollar-or-Yen) myth, the Lovely-Young-Girl-Who-Must-Endure-Countless-Trials myth (Cupid and Psyche, Cinderella, the Little Mermaid, etc.), and more. But carefully calculated as it is to touch every conceivable soft spot (mother love, save the children, expiate your wealth, grovel about your Ugly Americanism, etc.), it is so much by the numbers as to be more than mythic—mathic.

And what better way to exploit middlebrow pieties than with the sort of story and music that has worked for David Belasco, Giacomo Puccini, and Andrew Lloyd Webber? The formula is simple: Unearth some form of tried-and-true schmaltz and give it a contemporary coating—in this case, disco, soft rock, whatever goes in our tonier cocktail lounges and toned-down jukeboxes. Although for climactic moments Schönberg will trot out a bit of *Turandot,* he mostly leaves Puccini to Andrew. *His* soft-core filling is, of all things, Albert William Ketèlbey, composer of "In a Monastery Garden," "In a Persian Market," and now—as it were, posthumously—"In a Saigon Hellhole," "In a Bangkok Brothel," and "In a Nostalgic Nowhere."



MYTH SAIGON: *Jonathan Pryce and Lea Salonga.*

Though the surface sound is vaguely with-it and tough, underneath is the smoothly through-composed, quasi-operatic pretension, the fake gentility of our composer's published comment about a news photo reproduced in the program, showing a child being snatched from a Vietnamese mother: "This photograph was, for Alain and I, the start of everything." That ghastly genteelism (whether Schönberg's own or translated by one of his associates), "for Alain and I," tells it all: *Miss Saigon* is a show for people who say "for you and I," but not for me. Understand: I am not sneering at genuine human misery, only at its overinflated and underfelt commercial exploitation.

Which is not to say that *Miss Saigon* doesn't have its clevernesses, though not in its music or English lyrics, as translated from Alain Boublil's French and supplied with additional material by Richard Maltby Jr. (who continues to fiddle with them since the London cast album was released), lyrics that are either *faux naïf* or falsely sophisticated, and always inauthentic. No character expresses himself as an American soldier, Vietnamese bargirl, Eurasian pimp, and so on would, but always in dismal clichés from all over, copulating in the same second-best show-biz bed. Thus, "You are sunlight and I moon/ Joined by the gods of fortúne" (less for tune than for rhyme) or "We can't forget/ Must not forget/ That they are all/ Our children too." The lyric that Ellen, the hero's American wife (i.e., Kate Pinkerton), sings after meeting Kim (i.e., Cio-Cio-San) is, like several others, so bathetic that it had many in the audience groaning or sniggering.

But the production values are there. John Napier's décor is, as always, spectacular; David Hersey's lighting, if possible, even more so. The Neofitou-Benzinger team's costumes are, as required, garish or grubby to a fault. And Bob Avian's polished musical staging combines neatly with Nicholas Hytner's proficient direction. Everyone in the cast works hard, and Lea Salonga, as Kim, manages to be moving despite, not because of, her material. As the Engineer, Jonathan Pryce is in a special class: Though foolish political correctness has deprived him of the needed Eurasian makeup, and he emerges as English as Monty Python, his is one of musical comedy's supreme star turns, in a league with, say, Robert Preston's in *The Music Man.* Without him, there would be no show.

Largely because of Pryce, there is one number that really works: "The American Dream." But a satire on capitalism using all the conspicuous spending of current main-stem-musical concepts achieves the

Photograph by Michael LePoer Trench.

opposite of what it purports to do: It ends up glorifying rather than castigating the American Dream, and leaves the audience not shaken but slaphappy.

IT WOULD BE PLEASANT TO BE ABLE TO HAIL **I Hate Hamlet** as a good old-fashioned Broadway farce. Andrew, a youthful TV star whose series has been canceled, reluctantly agrees to play Hamlet for Joe Papp in Central Park. His girl, Deirdre, a rich, flaky would-be actress and 28-year-old virgin, plays a bit part in *Hamlet* but a large one in Andrew's sex-starved misery, compounded by his hatred of *Hamlet,* which he could never finish reading, and his inability to act. But his new, palatial Greenwich Village apartment is haunted by its former owner, John Barrymore, come back to Earth to make a true Prince out of Andrew.

The premise, like Andrew's new premises (lushly designed by Tony Straiges), has possibilities, especially when you add a real-estate agent who dabbles in spiritualism, an actors' agent who once had an affair with Barrymore, and a Hollywood TV producer come East to coax our budding Hamlet back West with a $3-million contract. Paul Rudnick, the author and (like several others associated with this venture) Yale Drama School product, is witty and has a way with a wayward situation or line. But, like so many other young playwrights, he cannot construct a whole with a shape to it, in which the parts build toward a mutually sustaining climax.

It's nice to have two female agents in one small play, but they should be allowed more interaction. It's nice to have a television producer who says such things as "Maybe I should leave Hollywood and just produce, direct, and write Shakespeare," but he shouldn't be as predictable as this Gary Peter Lefkowitz character. And Barrymore's ghost, even if Nicol Williamson is good at delivering zingers, shouldn't get *all* the best ones.

Michael Engler, the director, does not squeeze as much humor out of the play as a more experienced hand could, and the casting is disastrous. Adam Arkin is a credible Lefkowitz, and Jane Adams, as Deirdre, gives the most genuine and winning performance of all. But Caroline Aaron contributes a bare minimum to one agent, and Celeste Holm rather less to the other. Williamson seems bored much of the time (understandably), but the real catastrophe is the Andrew of Evan Handler. Needed here is a Kevin Bacon or Sean Penn, not someone who looks like a young Jackie Mason and sounds like a stale Woody Allen. Neither television nor even Papp would want this plangent, homely schlepper, and a 28-year-old virgin given him as an alternative would opt for 28 more years of abstinence. There are funny lines, granted; but it takes more than that to make a true comedy.

SHAKESPEARE'S **Julius Caesar** IS SOLIDLY constructed, full of celebrated scenes and speeches, bristling with memorable dramatis personae affording a good historical overview, and yet ultimately unsatisfying. Too many fascinating characters get not exactly short but rather ungenerous shrift; there's not one major figure of whom we do not want more. We understand them all well enough, but we yearn to be allowed to feel for them, perhaps even love them.

A magisterial production might accomplish this, but I have yet to see one; Mark Lamos's at the Hartford Stage Company, though always deserving and sometimes challenging, is not it. It is a rare and commendable idea to try to adhere to the text, and for this Lamos deserves much credit, even though one can cavil with some of his choices. I don't think that the people's tribunes should be turned into soldiers, that Cinna the poet should be a near-naked, athletic young man (making his improbably unresistant death more like an erotic ballet), that Cato's daughter should be played by an actress (Elain Graham) whose speech, color, and performance stand out in quite the wrong way.

But there are graver problems. It seems to me that Shakespeare's point was to write a tragedy without a hero—or with several heroes, none of them wholly heroic. Caesar may be great, but he is corruptible; Antony loyal, but using unsavory methods; Brutus a model man and citizen, but a poor strategist and tactician; Cassius always instinctually right, but a hothead and malcontent. To bring out such paradoxes in the brief space allowed, actors of enormous skill and economy are required.

The production is hobbled, first, by a weak Brutus. Justin Deas is a television actor who plays mostly quietly, which is fine, and mostly boringly, which is not. His basically strangulated voice loses control when raised, and his legs look terrible in a toga. As Julius, the poseurish Donald Buka offers us a fair fifth or sixth conspirator, but hardly a Caesar. Tom Hewitt's Antony is nearer the mark—virile, soldierly, yet a good dissembler—but finally short on color. Keith Baxter is an energetic, nobly spoken Cassius, but lack of an adequate Brutus drags him down, too. Giulia Pagano is a superb Calpurnia, Patrick Tull a plausible Casca, and Patrick Mulcahy a valiant Lucilius. The others are passable, sort of, except for the unintentionally obnoxious Octavius of Sheridan Crist.

What gives this *Julius Caesar* pungency is Lamos's often inventive staging, Michael Yeargan's fine and amazingly adaptable set, modest but honest costuming by Catherine Zuber, strikingly stylized lighting by Christopher Akerlind, and Mel Marvin's gripping music. It may be farther to Hartford than to Central Park, but you get much closer to Shakespeare. ■

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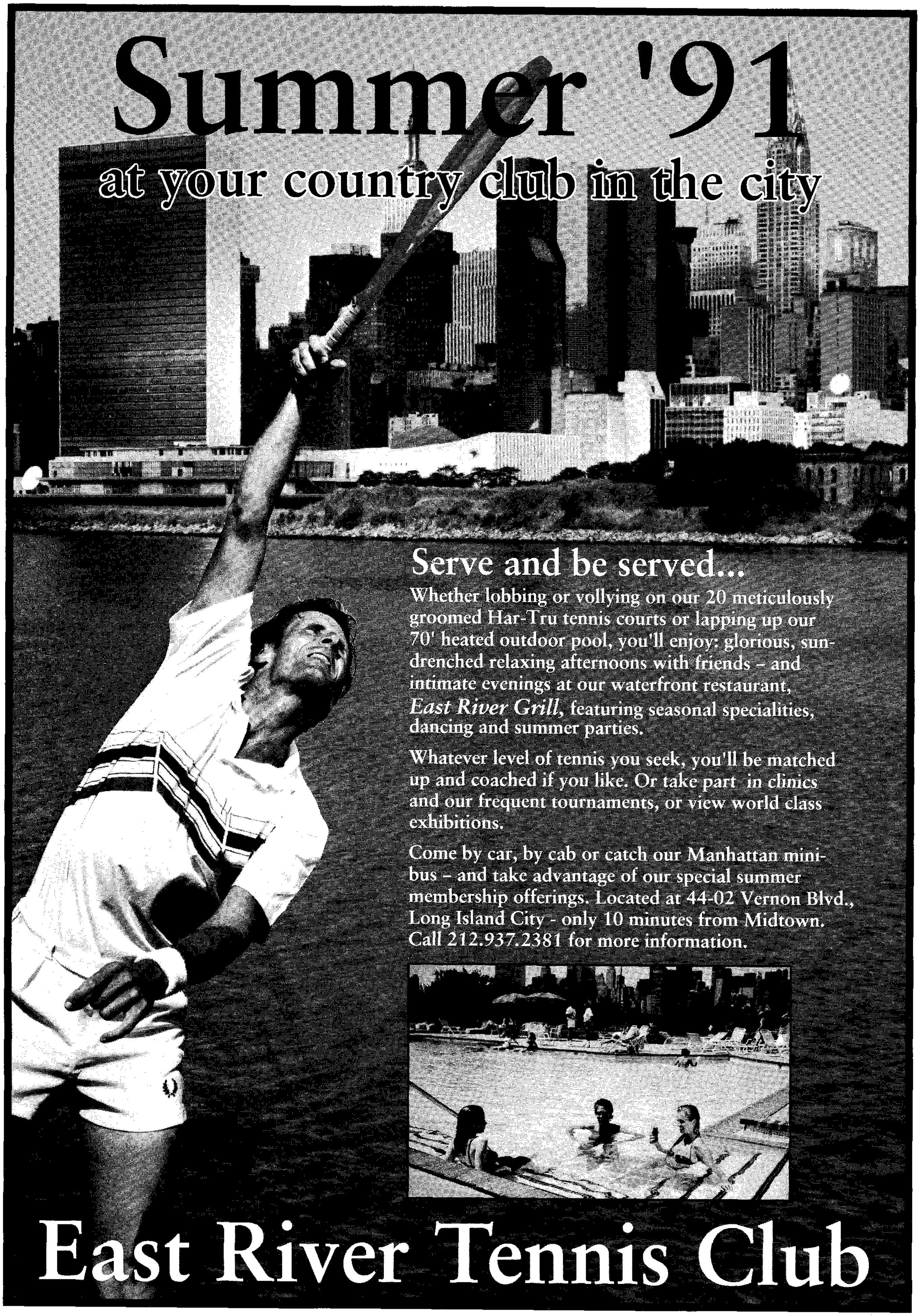

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Music/Peter G. Davis

MOZART OVER EASY

"...Uchida is less inclined these days to pounce on the notes and more willing to savor the moment, to trust the music..."

LINCOLN CENTER'S LONG MARCH THROUGH the complete works of Mozart has reached the piano sonatas: **Mitsuko Uchida** concludes her five-concert cycle this coming Sunday in Alice Tully Hall with Nos. 1, 12, and 17. Anyone who took piano lessons as a youngster was probably handed at least one of these works early on—easy stuff to play, they said; even a child can do it. Adult musicians know differently, Uchida perhaps better than most.

HARDLY CHILD'S PLAY: *Uchida interprets Mozart's sonatas.*

This meticulous pianist first attracted international notice as a Mozart specialist less than ten years ago. By now she has recorded all the sonatas and concertos for Philips, adding her own provocative ideas to the variety of interpretations available on discs, from the weighty majesty of Claudio Arrau to the quicksilver fancy of Andras Schiff and the iconoclastic perversity of Glenn Gould. It's an astonishing diversity of opinion, and one that tells us how much more seriously this music is taken today than it was a generation ago. Mozart's piano sonatas may not chart his overall creative growth with the cumulative power and probity of Beethoven's, but neither can they be written off as charmingly inconsequential teaching pieces. No one could possibly mistake them for such in Uchida's hands—certainly not the three she chose to play at her third Tully Hall concert—given the way she interpreted them.

Even K. 545 sounded freshly observed and luminous—a work, with its disarming in-an-eighteenth-century-drawing-room opening theme in C major, that some still consider the quintessential Mozart sonata for beginners. Balancing this deceptively simple score were two of the composer's most ambitious keyboard pieces: the composite K. 533/494 sonata, with its bold contrapuntal innovations and twistingly chromatic slow movement full of passionate outbursts; and K. 457 in C minor, tragic music with a dark energy that anticipates Beethoven but is even more desolate, without the younger man's characteristic final upsurge of affirmation and victory. Like most pianists, Uchida prefaced this sonata with the K. 475 Fantasy in the same key. The practice has Mozart's implicit authority, but when these scores are played together, their very kinship often seems to weaken the powerful effect each makes when heard on its own.

In any case, it was interesting to compare Uchida's live interpretations of these pieces with her Philips discs, most of which date back to the mid-eighties. One hears the same purling tone, finely chiseled phrasing, and bejeweled symmetry, but now she is less inclined to pounce on the notes and more willing to savor the moment, take risks, and trust the music. The coiled intensity of her recorded performances has been defused and transformed—possibly even sublimated—into a quick but quietly confident serenity that seems to make instant contact with the most private emotions. The audience in Tully Hall obviously sensed this and was bowled over. Listen to the recordings by all means; but here is an exciting pianist who grows from moment to moment.

For all that Uchida continues to refine her approach to Mozart, she will no doubt want to give the composer a rest after the bicentennial year and go on to other things. She is clearly a musician who picks and chooses carefully, and her interests are unpredictable. Last year Uchida turned up in New York with Schoenberg's twelve-tone Concerto—a pure-spirited work of great beauty and an ideal vehicle for this discriminating pianist, but hardly a score designed to court wide audience favor. Her only non-Mozart Philips discs to date are the Chopin Sonatas Nos. 2 and 3 (420 949) and the devilishly difficult Debussy Études (422 412), both very special. I particularly recommend the seldom-recorded Debussy, played with extraordinary virtuosity and musical perception. Perhaps only a pianist able to present these complex inspirations with such dazzling bravura and fiery conviction could also play Mozart's sonatas as Uchida does, with simplicity, clarity, and wisdom.

UCHIDA'S CLEAR AFFINITY FOR DEbussy and Mozart calls to mind **Walter Gieseking,** a pianist legendary—and controversial—for his performances of both composers. Forty years ago, near the end of his life, Gieseking virtually took up residence in EMI's Abbey Road studios in London to record everything Mozart wrote for the piano—not just the sonatas but all the variations, fantasies, dances, fugues, rondos, suites, and stray movements in the Köchel catalogue. Nothing quite like it had ever been attempted before, and there was general rejoicing when the set first appeared, in time for the 1956 bicentenary of the composer's birth. "A kind of musical biography of Mozart," wrote Nathan Broder in *High Fidelity.* "It begins with the tiny minuets that his father helped him write down when he was six years old. It proceeds through the pieces he wrote in his teens, when he was finding his own style in the maze of influences to which he was subjected.... It gains vital impetus in the mature works, embodying that unique combination of feeling, grace, inexhaustible invention, and perfect craftsmanship which we designate by the great and shining adjective, 'Mozartean.' "

Not everyone was equally enthusiastic about Gieseking's fastidious performances, though, including Broder: "Some-

Photograph by Robin Holland.

thing just out of a deep freeze," he grumbled. Now that this classic set is available again, on eight well-filled CDs (EMI CHS 63688), listeners can make up their own minds, perhaps less troubled by the was-he-or-wasn't-he? question of Nazi collaboration that dogged the pianist in his last years. I doubt that anyone could remain unimpressed by Gieseking's remarkable composure, his muscular control, or the unforced beauty of his tone, sounding more limpid than ever on these remastered discs. The overall approach may be rather objective, but there is still plenty of relevant dynamic activity and expressive point bubbling beneath the surface of these poised and exceptionally refined readings. Gieseking spoke for himself as well as Mozart when he wrote, "Clarity of tone and beautiful expression are not incompatible, just as the perfection of the classical form does not diminish the power of a composer's deepest feelings."

IF GIESEKING'S ARISTOCRATIC PLAYING DOES not please, alternate views of even Mozart's most obscure keyboard works are at hand—or soon will be when volumes 17 and 18 of Philips's **Complete Mozart Edition** are released in a month or so. Since I last wrote about this mammoth undertaking, in January, another ten sets have appeared, 54 discs devoted mostly to the complete chamber music and works in concerto form—only 31 volumes and 101 CDs left to go. The project has already outpaced me, but I have heard enough to be duly amazed, partly that the job is being done at all but mostly because it maintains such a high musical standard. Of course, many performances are old friends. It was a pleasure getting reacquainted with the Quartetto Italiano's survey of the complete string quartets (422 512), almost twenty years old and still unrivaled for its patrician insights and expressive warmth. Then there is Alfred Brendel's set of the piano concertos (422 507)—a bit too schoolmasterly for my taste, but the intellectual force of this fine musical mind is never in doubt.

Nearly every box contains a surprise, even for Mozarteans who think they know it all. Henryk Szeryng's elegant accounts of the violin concertos (422 508) are made even more desirable by the inclusion of Philip Wilby's clever reconstructions of a long-lost violin-and-piano concerto and one movement of a sinfonia concertante for violin, viola, and cello, both offered with all the pertinent musicological explanations. Coming up in volume 45 is a world premiere: the Horn Rondo, K. 371, containing 60 bars that no one even knew were missing until the manuscript turned up last year. Like Lincoln Center's marathon, the Philips Mozart edition may be excessive and just a tiny bit mad. But why not? It couldn't happen to a better composer. ■

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Television/John Leonard

ONE HALF OF ONE MAN'S WAR

"...A remarkable true-life story starring Anthony Hopkins stops in the middle; *Paris Trout,* with Dennis Hopper, goes all the way..."

THIS WEEK'S MYSTIFICATION IS WHY HBO should have assembled a stellar cast and a first-rate production crew to tell a remarkable true-life story and then made only half the movie that might have been. I don't mean **One Man's War** (Saturday, April 20, 8 to 9:30 P.M., and other dates; HBO) is in any way halfhearted; I mean it stops in the middle. Joel Filartiga, a doctor and an artist, opposed the Paraguayan dictatorship of the notorious Alfredo Stroessner. In 1976, during one of Filartiga's trips to the United States to raise money for his rural clinic, his teenage son died violently. Conducting his own investigation, he determined that Joelito was tortured and murdered by Stroessner's secret police. Every effort he made—to open a new inquest, to bring the guilty parties to justice—was frustrated. His wife and daughter were arrested on trumped-up charges, his lawyer was disbarred, and the cop responsible for the killing disappeared.

That's half the story. The other half is that three years later, Paraguayan refugees spotted the guilty cop in Brooklyn. Filartiga and his daughter Dolly pursued him. With the help of the Center for Constitutional Rights, they sued the cop in a U.S. federal court, and in 1984, they got a $10.4-million judgment against him. What the lawyers did was to dig up an obscure 1789 statute, called the Alien Tort Claims Act, allowing one noncitizen of the U.S. to sue another noncitizen, if the wrongdoer is living here, for human-rights abuses outside the U.S. Although the cop was then deported, the precedent remains, an ingenious disincentive to all sorts of war criminals who dream of hot Miami nights after they've been dumped by a revolution or a coup.

In *One Man's War,* Anthony Hopkins stars as Filartiga—subdued, of course, after showing off so much in *The Silence of the Lambs.* Rubén Blades is his lawyer, looking a lot more comfortable than he did as the Sicilian "Count" Pepito in *The Josephine Baker Story.* The wonderful Argentine actress Norma Aleandro (*The Official Story*) is Filartiga's wife, Nidia, and newcomer Fernanda Torres is his daughter Dolly, the avenging angel. I like all of them. And I admire what we see as long as we see it, too—the night sweats, the random beatings, the corrupt courts, the dark glasses on the ubiquitous secret police, the whole atmosphere of brutal power arbitrarily exercised—as one expects from a producer like Ann Skinner (*A Very British Coup*), a director like Sergio Toledo (*Vera*), and a cinematographer like Rodolfo Sanchez (*Kiss of the Spider Woman*).

L(ATIN) A(MERICAN) LAW: *Anthony Hopkins and Rubén Blades.*

So I sat there for 93 minutes thinking about movies like *Under Fire, Salvador,* and *Missing,* and books like Jacobo Timerman's *Prisoner Without a Name, Cell Without a Number.* And then, suddenly, *One Man's War* is over. Hopkins and Torres have just heard that their quarry's in New York; she's about to board a plane; scroll the credits! In fact, what's scrolled is the rest of the story, as if the moviemakers ran out of money. It's not just that the rest of the story is what distinguishes Filartiga from so many other victims of so many other thugs. It's also that the rest of the story is *required* for dramatic closure. These talented people have *mailed in* their meaning.

ON THE OTHER HAND, **Paris Trout** (SATURDAY, April 20, 9 to 10:40 P.M., and other dates; Showtime) goes all the way with Pete Dexter's novel of race and murder in small-town Georgia in the fifties. Besides killing a young black girl who got in his crazy way, Dennis Hopper also sodomizes his abused wife (Barbara Hershey) with a soda-pop bottle, shoots his best and only friend (Ed Harris), and does terrible things to his mother. About why he does all this, your guess is as good as mine and certainly better than Barbara Hershey's, who tells us, "It is the oldest lesson of the South. It is easier to bury than to forget." Maybe, when southern Gothic meets *film noir,* these things happen. Anyway, Harris is good in court, Hershey's good in a bathtub, Hopper's off the wall, and *Paris Trout,* with its glass floors, its bullet holes, and its heavy sexual weather, is nifty to look at, though head-scratching to construe.

IN **The Perfect Tribute** (SUNDAY, APRIL 21; 9 to 11 P.M.; ABC), Jason Robards gets to do Abe Lincoln, and his rendition of the Gettysburg Address is fine. As a matter of fact, Lukas Haas, as the southern boy who follows his wounded big brother (Campbell Scott) into a Yankee prison hospital, gets to render that same address a second time, while Scott takes longer to die than Aida did and Robards watches behind a prosthetic nose designed by *Dick Tracy*

Photograph by Michael Grecco.

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makeup artist Kevin Haney—but "Fourscore" according to Haas is not bad, either. Ed Flanders, Katherine Helmond, Dakin Matthews, Laurie Kennedy, Bruce McGill, Julia Warren, and James Sutorius are among the excellent actors running around in the middle of the Civil War. Nevertheless, and despite my gratitude to the producers for letting Lukas Haas play somebody who isn't either creepy or diseased, *The Perfect Tribute* is mythopoeic hokum. Even Carl Sandburg would have been ashamed.

ROBARDS HAS MORE FUN OVER CABLE, IN **Chernobyl: The Final Warning** (Monday, April 22, 8 to 10 P.M.; and other dates; TNT), where he gets to play Armand Hammer, the megalomaniacal industrialist/busybody who airlifted all sorts of scientists to the Soviet Union to deal with the radiation sickness after the nuclear-plant explosion in April 1986. Among those scientists was Dr. Robert Gale, who wrote the book from which this movie derives. Jon Voight, aging well, plays Dr. Gale, a battler against bureaucrats everywhere. It's not clear to me whether Gale's passion for bone-marrow transplants is exactly what the Soviets needed—they thought not—but it *is* his story. *Chernobyl*, of course, is in deadly earnest, but we've been here before, in superior fictions like *The China Syndrome*, the Fonda-Lemmon movie, and *Accident*, the Christa Wolf novel. I found myself wishing I'd spent less time jogging around Moscow or hearing about radioactive "plumes" and those famous Lapland reindeer, and more time in the company of Sammi Davis, who is a dish. I'm also surprised that Ted Turner, with all his connections, couldn't get Gorby to play himself. When someone as fervently anti-nuke as I am drifts off into such inconsequentials, there's something wrong with the movie.

The Election Held Hostage (*Frontline*, Tuesday, April 16; 9 to 10 P.M.; Channel 13) is a better-late-than-never backward look at persistent rumors that in 1980 the Reagan campaign people cut a deal with the Ayatollah Khomeini, in which he agreed to hold on to the 52 American hostages until after the election, and they agreed, after the election, to sell arms to Iran through Israel. There would not, then, be any "October surprise" to save the Jimmy Carter presidency. Stansfield Turner, Jody Powell, Gary Sick, Ari Ben-Menashe, and many others talk on-camera. *Frontline*, by reporter Robert Parry's own admission, fails to find a smoking gun. But it does detail a lot of suspicious circumstantial evidence, and it's hard to think of a more plausible explanation for the subsequent Iranscam bizarrerie, though Walter Goodman will try when he hates this program in the *Times*. ■

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Art/Kay Larson

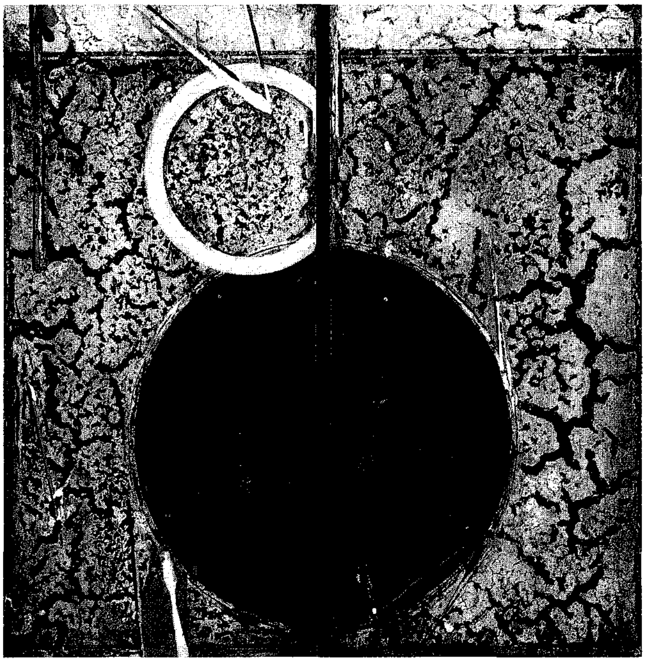
THE GREAT PLUNGE FORWARD

". . .The Cooper-Hewitt's director, Dianne Pilgrim, is aiming to turn the museum into the place of first resort for designers . . ."

SINCE DESIGN IS THE FABRIC OF URBAN CULture, it's odd that the museum devoted to it should hang by a thread. For most of the century, the Cooper-Hewitt—six years short of 100 years old—has endured, quietly but barely, propelled ahead now and then in sudden lurches occasioned by near-disasters.

Now the National Museum of Design (as it's had the right to call itself since its acquisition by the Smithsonian in 1968) is readying itself to take another plunge—forward, it hopes. The Cooper-Hewitt would like to be for designers what the New-York Historical Society aims to be for historians: the place of first resort. Hence the hidden plea in the title of the exhibition that jams these halls until August 30, 1992: "**The Cooper-Hewitt Collections: A Design Resource.**"

Living on the edge seems to be a habit. Though Peter Cooper hoped to create a decorative-arts museum as part of his free university, Cooper Union, the school opened in 1859 without it. But in 1897, Cooper's granddaughters, the Hewitt sisters (Amy, Eleanor, and Sarah), revived his idea. For the next seven decades, the Hewitts' design museum struggled along at Cooper Union until it was forced out in 1968 because of space problems and the university's financial reversals.



OLD MEETS NEW: *Andrew Young's* Tigress (1991).

When S. Dillon Ripley arrived on the Smithsonian's white horse, he offered only half an elopement. The Cooper-Hewitt gets 50 percent of its budget from the government; the Smithsonian's other branches get 95 percent. Half a loaf is hard for private donors to swallow, and their reluctance shows on the balance sheets. Chronically self-effacing since its move into the Carnegie Mansion on upper Fifth Avenue in 1976, the Cooper-Hewitt changed directors two and a half years ago, giving former Brooklyn Museum curator Dianne Pilgrim her chance to revise the museum's image, raise an endowment (astonishingly, it has none), and set up a branch in Washington, closer to the politicians.

While she was at Brooklyn, Pilgrim did two superb shows, which probably sped her entrance into Manhattan and which offer a clue to her ambitions. "The Machine Age" was a dose of streamline moderne in art and design, an example of the way ideas of modernity shaped paintings, tail fins, toasters, salt shakers. "American Renaissance" proposed that Beaux-Arts influence on American culture in the late nineteenth century amounted to a major upheaval of values, a growing-up process for a pioneer society. In both cases, design was seen as a means of communication—a pragmatic meeting of art, science, aesthetics, technology, and economics.

For Pilgrim's directorial debut, the staff has turned the Cooper-Hewitt inside out for the next year and a half, slowly rotating several thousand of its 250,000 objects out of storage, placing them in witty juxtapositions. The amusement level is unexpectedly high. In an enclave devoted to the Corinthian column is a pair of silver "Composite Corinthian" chopsticks with Greek-looking handles (1989), by Trudy Borenstein-Sugiura, an American married to a Japanese. Next to it are two nineteenth-century Meissen column-candlesticks bearing a pair of blonde vestal-virgin faces.

A few of my favorite things: the Soviet commemorative plate honoring Sputnik 1, next to a three-legged lemon squeezer that looks like a lunar module, next to the *Jolly Jump-ups Journey Through Space* pop-up book. A pair of wondrously old Egyptian textiles—circa third- to fourth-century and sixth- to seventh-century. Dorothy Draper's lavatory for a Convair airplane (so *she's* the one who started that look). The cast-iron radiator, circa 1840, in the shape of a big-breasted, Greek-gowned Figure of Temperance, whose warmth, presumably, drew you closer to her bosom and her message.

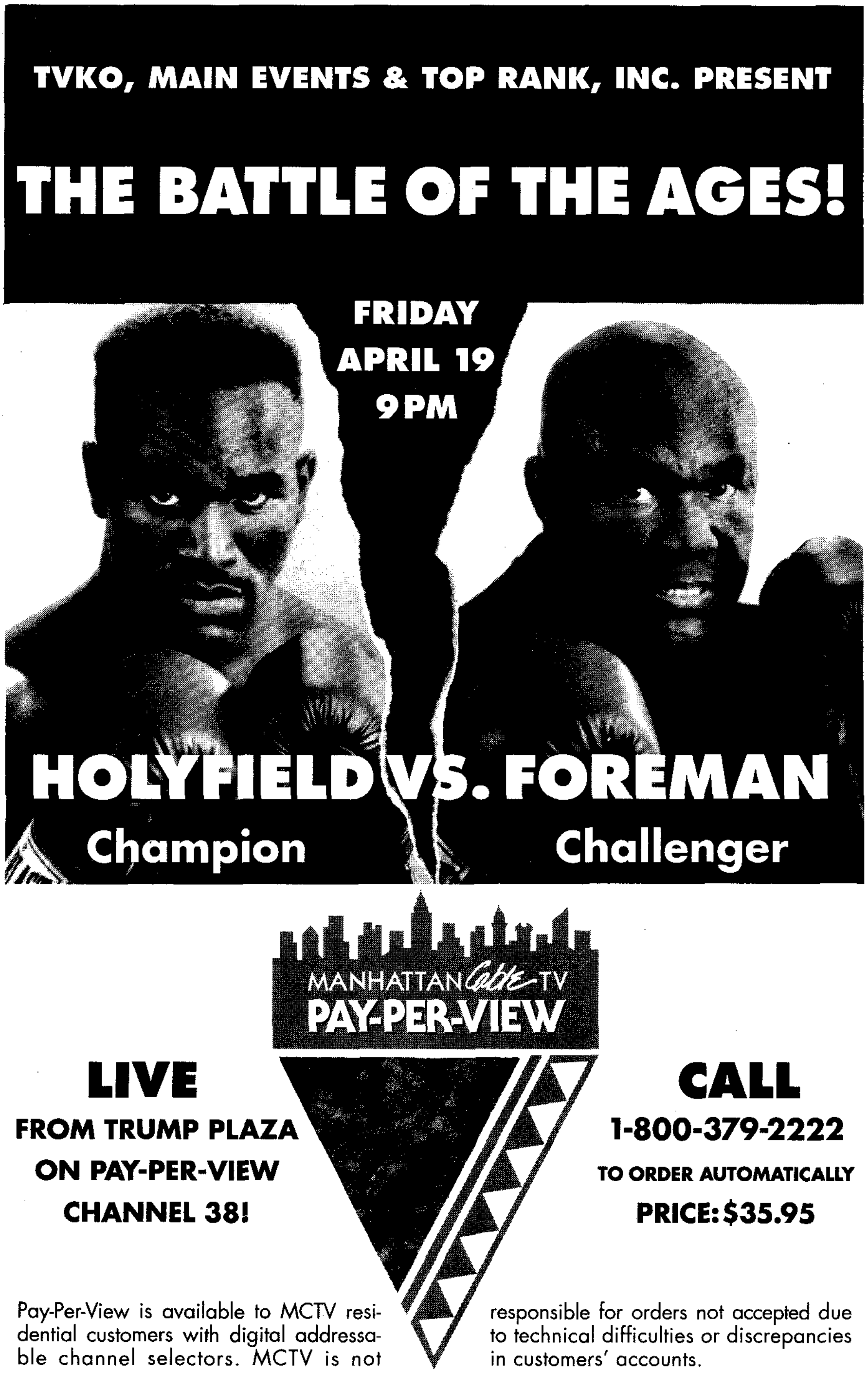
Subtly, this history of design is also a history of *collecting* design. The Hewitt sisters, believing that good ornamentation had moral force, hoped to elevate Americans via European rococo and neoclassicism. By the time the Cooper-Hewitt came to own industrial designer Donald Deskey's archives, in the seventies and eighties, his "cobra-headed luminaires"—streetlights—had been accepted by New York City and placed throughout the boroughs.

Other strange and wonderful things weave in and out of this show: ormolu shaped like feet; silverware in the image of leaves; a smorgasbord of chairs; Roman keys; pointillistically tie-dyed Japanese obi; block-printed eighteenth-century wallpapers; and Andy Warhol's "Cows" update. Curators often think of themselves as radical plastic surgeons, cutting to create the perfect profile. Yet some of the most interesting recent exhibitions acknowledge the lumpiness of life and present it as a form of chaos theory, in which pattern emerges within randomness.

The Cooper-Hewitt's unending accumulations invite comparison with the Museum of Modern Art's fascinatingly intricate "Art of the Forties": teapots, architecture, and tail fins, this time mixed instructively with paintings. Pattern stamps this show: that of the forties' transition from war and desperation to a reacquaintance with moderne and modernism, and a premonition of American power.

The Cooper-Hewitt's collecting has

Photograph courtesy of the David Beitzel Gallery.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been less ideologically and conceptually focused—but also, at best, more surprising. It's a good idea to bring a thousand objects into daylight (metaphorically). Over time, however, the Cooper-Hewitt will do its job smashingly well if it can restore to ordinary life the story and the moral urgency of design. In Pilgrim's hopes may be a desire to recapture America's international position as a design leader. Stay tuned. (2 East 91st Street; the selection changes through August 30, 1992.)

THIS TOWN LOVES DEBUTS, AND HERE'S ANother one: **Andrew Young,** not even quite 30, from Mount Kisco, New York, and Chicago, via Siena, going solo in New York (at David Beitzel) for the first time. Giving up his studies in microbiology, Young made a sojourn to Italy to study those glorious Renaissance Italians and their feats of color and glazing. In Berkeley he learned classic egg-tempera techniques, clearly seduced by their physical immediacy and historic authority.

Young thus joins a small but intense coterie of artists who have revived handicraftsmanship in order to saturate their paintings with mood, mystery, nostalgia, and elusive feeling—qualities that, in being reactionary, are ultravanguard. Young's are usually flower portraits or framed fragments of architecture, though the subjects are so drowned in crackled glazes and in color (blacks, oranges, creamy whites, deep umber browns) that they quickly become abstract. Their paradox, common to this genre: They are as immersed in the sensuality of their materials as any color-field painting, yet they raise once-banned hedonistic appetites and repressed desires for elegance. Young goes so far in that direction that these golden-toned pictures tend to be as overwhelmingly rich as frosting. He's mastered the look; now perhaps he should think through his intentions about imagery. (102 Prince Street; through April 20.)

STOPPING OFF AT ARTISTS SPACE, I RAN across **Jim Rittimann**'s exhibition, "Reconstructions," one of the eeriest sets of creatures since Godzilla rose from the atomic mud of post-Hiroshima Japan. Rittimann, from Washington State, locates the wire-thin bones of real frogs, bats, snakes, mice, and insect wings and carapaces. These he reassembles with such perfect delicacy that the tiny ivory skeletons seem to be strange mutations, pinned to their mats like butterflies and given anthropomorphic gestures (several appear to be dancing). It's as though a race of Lilliputians had been designed by Hieronymus Bosch and catalogued by a mad herpetologist. That they were once alive (if not quite in this form) lends them unbearable poignancy. Somehow, precarious life invades them. (223 West Broadway; through May 4.) ■

Books/Rhoda Koenig

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A 'STUPENDOUS PIECE OF DRAMA': The Death of General Wolfe *(1770), by Benjamin West.*

Dead Certainties (Unwarranted Speculations), *by Simon Schama. Alfred A. Knopf; 368 pages; $21. To be published May 10.*

THE STORIES SIMON SCHAMA TELLS IN *Dead Certainties* are "of broken bodies, uncertain ends, indeterminate consequences." The two "historical novellas" of this elegant book explore not only history but snobbery, iconography, forensics, psychology, and much more besides. One tells of an image and a reputation enshrined, indeed beatified, to suit the conventions of the time. The other describes one distinguished life savagely destroyed and another taken in retribution, both deaths appalling a community that finds it hard to believe gentlemen can murder—at least, their own kind.

In "The Many Deaths of General Wolfe," Schama takes us to the Heights of Abraham, where Wolfe died victorious in 1759, having won Quebec for the English. But what sort of death was it, and who is the recorder? Schama mingles with his own narrative that of a foot soldier who says Wolfe did not bear much "resemblance to the Antiques . . . , what with his popeyes and his little chins wobbling under his jaw, his skin the colour of cheese and a snout on him like a ferret." After his martyrdom, "they made him look like a Roman, even on the penny prints I have seen, but he looked no Roman to us."

Kings and presidents of the Royal Academy, though, had more of a commitment to inspiration than to accuracy. When Benjamin West set about portraying the general's end, both George III and Sir Joshua Reynolds were dismayed at his refusal to clothe Wolfe and his officers in togas. Modern dress, they insisted, was vulgar, and lacked universal application. West persisted, and his "stupendous piece of drama" was a huge success, with crowds desperate to see his "secular Passion scene, a lamentation, an icon of the British Empire."

Yet if neck cloths and breech buttons replaced Roman draperies, there was still an aspect of the painting that owed more to symbol than to reality. The nearly naked Indian contemplating the fallen general was an unlikely spectator, as the Iroquois had been the allies of the French, scalping and torturing Wolfe's men. But West wanted him for his "Michelangelesque torso and noble, even Roman profile," for an embodiment of the "forest virtues that might supply the necessary power and resources to regenerate a decadent and enervated Europe."

And what of Wolfe himself, shown as dying in unspotted ecstasy, his lips parted to utter his famous last, reverent words? Schama takes us back to the soldier, now the messenger who brings Wolfe news of victory. "I suddenly saw him, lying on a mound beside a sorry little bush. . . . Blood had matted his belly . . . and now more was oozing through his shirt and coat, so seeing he would not live I told him our news and in a groaning, gurgling sort of way I could hear him praise God for it."

"Death of a Harvard Man" links Wolfe, by way of his chronicler Francis Parkman, with Parkman's Uncle George, a real-estate speculator who was murdered in 1849 by a heavily indebted professor of chemistry in the building he had donated to Harvard Medical College. The drama of disappearance, of public agitation, of what the janitor finds in the professor's privy ("I knew enough about bodies and bones . . . to recognize what I saw: a pelvis with the doings all hanging down from it") is interwoven with the more subtle theater of class conflict (was the janitor a resentful, lying servant or a sturdy, honest workingman?) and of the play of characters—the would-be merciful governor wearily sifting through lunatic confessions, the jovially macabre physician setting off hysterical laughter in court with the frankness of his anatomical description. Here, too, antiquity intrudes. "A minor prophet, [the judge] is, after all, a Greek: a man who understands the obligations of tragedy. We must proceed until all is known; a verdict declared; a sacrifice made ready; an atonement decreed."

With these romantic narratives, Schama may irritate the more fact-bound storytellers. But his quirky, imaginative book may also come closer to some kind of truth than those of writers who helplessly marshal statistics at the mouth of the chasm between past and present. "Historians," Schama says, "are left forever chasing shadows. . . . We are doomed to be forever hailing someone who has just gone around the corner and out of earshot."

The Soccer War, *by Ryszard Kapuściński. Alfred A. Knopf; 234 pages; $21.*

IN THE SIXTIES AND SEVENTIES, "RED" KAPUŚCIŃSKI, as he was known to his pals,

Painting courtesy of the National Gallery of Canada, Ottawa.

wrote dispatches from the Middle East, Latin America, and Africa "without pause, without stopping for breath—I don't want to say without thinking, even though such a prospect is also possible from time to time."

The Soccer War is Kapuściński's recollections—in considerably more tranquillity than was possible at the wrong end of a rifle—of those turbulent times and places. Some of it is slight and fragmentary, but the style as well as the matter evokes the sketchy, unreal quality of life where "the mosquitos sting, the monkeys scream," where "people who are polite, modest or even humble in Europe fall easily into rage."

The title conflict, an affair of athletic honor in which 6,000 people died, was set off by the World Cup rivalry between El Salvador and Honduras, during which fans besieged the hotels of the visiting teams. The Hondurans set off firecrackers and beat sheets of tin so the Salvadorans could not sleep ("In Latin America, these are common practices"); the Salvadorans, on the night before the return match, "broke all the windows in the [Hondurans'] hotel and threw rotten eggs, dead rats and stinking rags inside." Fans were killed or committed suicide, and 150 cars were burned.

Kapuściński, gleefully scenting a story, got himself to Tegucigalpa, the Honduran capital, the next day. When the Salvadorean air force dropped a bomb on it, the place soon filled up with colleagues who had different objectives. "Gregor Straub of NBC said he had to have a closeup of a soldier's face dripping sweat. Rodolfo Carillo of CBS said he had to catch a despondent commander sitting under a bush and weeping because he had lost his whole unit. . . . [A radio reporter] wanted to record the cries of a casualty summoning help, growing weaker and weaker, until he breathed his last breath."

Kapuściński was in the Congo when Patrice Lumumba was murdered, in Algeria at the time Ahmed Ben Bella disappeared, in Nigeria during the civil war. Reporting was often uncomfortable ("Our daily nourishment consisted of one can of Dutch sausages for the three of us. There were five little sausages to a can. We ate one sausage each and then drew lots: the one with a short straw didn't get a second sausage") and sometimes worse ("The ones standing in the road wanted cash. They wanted me to join the party, . . . and to pay for it. I gave them five shillings. That was too little, because somebody hit me on the back of the head").

Kapuściński gives away little of his own feelings, presenting himself as a detached observer of the human farce, dryly amused. "People make spectacles of themselves without even thinking about it. But then again, if it were otherwise there would be no literature." ■

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SAVE ME THE SCHMALTZ

ROETTELE A.G.: *Good food and* Gemütlichkeit *in the East Village.*

ONCE WHEN I WAS IN ENGLAND, I DRAGGED my husband through central-London traffic to get to Julie's Bar, a place rumored to have the perfect scone. It didn't, but it was the prettiest restaurant I'd ever seen, each jewellike room unfolding into the next, all of them mini-museums. When you consider that it's in the East Village and that the specials are ridiculously cheap, **Roettele A.G.** (126 East 7th Street; 674-4140) is a little like Julie's.

Beyond the goody-stocked front counter (tangy Cheddar sticks; rich, flourless brownies) are four junque-packed rooms, with decorations ranging from the beautiful (crystal chandeliers) to the bizarre (alpine dancing bears). And yet the total effect is more heartwarming than weird: Dickens meets Avenue A.

Start with the bread, the best part of your meal. I prefer butter, but Roettele gives you the option, in a dainty white teacup, of schmaltz.

You don't ordinarily think of snails as sandwich fare, but here, packed untidily into a toasted sourdough-onion baguette, it seems a wonderful idea ($6.95). (Eventually, even squeamish eaters get used to the fact that the more vile and slippery the creature, the better the sauce; with the snails, a butter-rich, garlicky brew.) Less vile, less slippery, but no less rewarding among the appetizers are the warm scallops vinaigrette served in a large radicchio leaf ($6.95) and an arugula salad crowned with meaty bacon cubes ($4.75).

The entrées, on a menu that's mimeographed daily, are listed according to place of birth ("F" for France, "I" for Italy, "D" for Germany, and "CH" for Switzerland). Trust anything F (the chanterelles in puff pastry with butter and cream, $15.25), with D your second choice. The smoked pork chop with red cabbage and buttery spaetzle is moist, tender, and—if you order before 7:30 P.M. on the nights it's a special—$9.95 ($10.95 later). Harry Lime in *The Third Man* complains that the only thing the Swiss have contributed to civilization is the cuckoo clock. He forgot potatoes rosti. Here that superior breed of Eurolatka is crisp and ungreasy on the outside and moist and creamy within ($2.50 à la carte). Finally, a use for all that schmaltz.

Every dessert is worth trying ($4 to $5). The crème brûlée and Swiss nut cake are good, though it's the chocolate-coated hazelnut cake that will disappear first. On the flourless brownie, a fellow diner bestowed her highest praise: "It's like the ones I make."

In summer, there's a garden; in winter, an electric fire; and year-round, the world's coziest bar (three stools), tended by a diverse (F, I, D, and CH) group (no hard liquor). The staff is very downtown; the music, I think, was zither; and the bathroom walls are covered with such pretty papers, it's a shame to hide them. You can order lunch to go and eat it in one of these rooms, but by day, they seem a little forlorn—like Miss Havisham's suite, perhaps, because of all the unlit chandeliers. It's at night, electrified, that there's magic in here.

Roettele A.G. is open for brunch Saturdays 11 A.M. to 2:30 P.M. and for dinner Monday through Saturday 5:30 to 11 P.M. (takeout counter noon to 10 P.M.). M.C., V. ("A.G." is German for "Inc.") ■

Photograph © 1991 by Frederick Charles.

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SALES & BARGAINS

BY LEONORE FLEISCHER

FILE O' FLAX

THE SAM FLAX SOHO WAREHOUSE STORE HAS some useful home and office items at bargain prices. For instance, new Stacor 5-drawer flat steel file cabinets (with slight blemishes in the paint) are 50 percent off and now range from $292–$433. If perfect, they are $583 (for 29 in. by 22 in.) to $865 (for 53 in. by 40 in.); steel multidrawer file cabinets from Bisley of England, in white, black, or raw-steel finish, were $105–$385, now $78.75–$288.75 (for example, one 5-drawer file cabinet available in all three colors, was $124.95, now $99); leather zipper portfolios and presentation cases by Rona, were $180–$235, now $59–$89; briefcases were $159, now $95.40; backpacks were $98–$137, now $58.80–$82.20; and Bielle Italian photo albums and scrapbooks, were $199–$259, now $119–$159. A.E., M.C., V., checks accepted; all sales final. *Sam Flax Warehouse Store, 233 Spring St., near Varick St. (675-8571); Mon.–Fri. 8:30 a.m.–5:30 p.m., Sat. 10 a.m.–6 p.m., and Sun. noon–5 p.m.; while stock lasts.*

THE LACE GOES TO THE SWIFT

THE BLACK OR WHITE COTTON-KNIT, lace-trimmed lingerie and dresses here come in one size (fits 4–10) and are at wholesale prices and below. For example, cotton-knit gowns, were $45–$70 wholesale, here $40–$55; sash-collar robe, here wholesale $75; tailored, double-breasted robe, here wholesale $69; sleep shirts with heart buttons, wholesale $42, here $36; button-front jumper dress, wholesale $64, here $55; Empire nightgown, wholesale $30; romper shorts in short and longer lengths, here wholesale $34 and $36 respectively; nylon lace teddies with silk straps in pastels, white, or black, here wholesale $16.50; ornate lace-trimmed tank tops, here wholesale $8–$20; and matching bikinis in sizes 5–7, wholesale $7.50–$10, now all $7.50. Cash only; all sales final. *Michelle Nicole Wesley, eighth floor, 26 W. 17th St. (206-1881); Thurs. and Fri., noon–7 p.m.; 4/18–19, and Sat. 10 a.m.–5 p.m.; 4/20.*

THAT'S ALL FOLK

SELECTED AMERICAN-FOLK-ART REPRODUCtions and replicas of antiques, toys, books, and stationery are 30–70 percent off at the New-York Store (everything else is 10 percent off). Sale items include folk animals and dolls, were $34–$38, now $23–$27; hand-painted wooden fish-bait sign, was $58, now $40.75; embroidered 13-in. pillows, were $34, now $23; framed, embossed quilt prints, were $42.95, now $31; other framed prints, were $41, now $29; wool scarfs, were $50–$81, now $35–$57; selected children's games, including ball tilt and dominoes, were $19–$78, now $9.50–$39; selected address and day books, were $8.95–$16.95, now $5.27–$11.87; selected hardcovers and paperbacks on art, architecture, and antiques, and children's titles, were $5–$75, now 30–70 percent off; and handcrafted and reproduction jewelry in silver, gold, or pewter, was $14–$270, now $9.80–$189. A.E., M.C., V., checks accepted; all sales final. *The New-York Store, New-York Historical Society, 170 Central Park West, at 77th St. (873-3400, ext. 264); Tues.–Sat. 10 a.m.–5 p.m. and Sun. noon–5 p.m.; 4/16–21.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

GREAT WALL OF CHINA

THIS WAREHOUSE OUTLET ALWAYS HAS French Limoges at wholesale prices, including limited quantities of very expensive porcelain dinnerware, priced in 5-piece settings. For example, French Garden by Chastagner color-banded white, here $57.50; Compagnie des Indes, here $97.50; Oriental Canton, here $195; little swan-shaped china salt shakers, here $17.50 each; Gien faience oyster plates, here $7.50 each; and faience sunflower plates, here $3.50. Porcelain for boudoir and bath—pin trays, dresser trays, tumblers, covered boxes of various sizes, candlesticks, and soap-dish shells—here from $12.50 for a small leaf-shaped dish to $60 for a rectangular dresser tray; porcelain picture frames, here $22.50–$37.50; Apilco French ovenware includes covered onion-soup crocks, casseroles, soufflé dishes, ramekins (small white floral ramekin is $3); and sandwich, cake, and fruit plates (a set of 6 fruit-patterned canapé plates is $35). Checks accepted; no credit cards; all sales final. *Charles Martine Imports, Inc., 36 W. 25th St. (243-2902); 10 a.m.–4 p.m.; 4/15–4/27.*

FOR COLD-DIGGERS

LARGE AND SMALL HOME APPLIANCES ARE on sale here. Some are floor samples and/or last pieces, and some scratch-and-dent, but everything is covered by manufacturers' warranties, including scratch-and-dent air conditioners by Whirlpool: 5,000 Btu, 5.0 amp., 9.0 energy-efficiency rating, here $199; 6,000 Btu 6.0 amp. 9.0 EER, here $219; and 13,000 Btu, 12.0 amp., 9.7 EER, here $399. Perfect air conditioners include Fedders 5,400 Btu, 6.0 amp., 9.0 EER, here $289; Koldwave PC 6000 portable in-room air conditioner, 6,000 Btu, 6.6 amp., 8.5 EER, here $749; and other air conditioners by Emerson, Carrier, Friedrich, and White-Westinghouse. Scratch-and-dent Whirlpool 40-pint dehumidifiers, here $149; Welbilt .5-cu.-ft. microwave ovens, here $89; cable-ready, remote color TVs include Hitachi 13-in., here $199; 19-in. RCA, here $249; Sylvania compact stereo system with dual cassette/turntable, here $149; Sylvania CD player, here $119; Brita water filter system, here $19.99; stovetop grill, here $5.99; indoor electric grill, here $29; and Mr. Stove portable gas burner, here $38. Steam-cleaning of air conditioners available for $89 in the local delivery area; call 663-7700. A.E., M.C., V., checks accepted; exchanges possible on some items. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000); Mon.–Fri. 9 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 4/27.*

AS YOU LYCRA

THIS FACTORY HAS FASHIONABLE SPRING clothing for children in sizes infant to 14 and some women's sizes, too, at factory prices, including many Spandex and stretch-lace items. For example, cotton leggings in 16 colors, sizes infant to adult, retail $15, here $8; two-piece stretch-lace infant suits in sizes 2–14, retail $50, here $20; Lycra-and-Spandex stretch bike shorts and Capri pants in all sizes, retail $18, here $8; cotton-and-Lycra bike pants in 12 solid and tie-dyed colors, sizes infant–14, retail $22, here $10; and cotton gym shorts in 16 colors, sizes 2–14, retail $12, here $6. Cotton infant-layette pieces, retail $8–$12 each, here $4; for women and girls, one-of-a-kind samples such as washable velvet stretch leggings, retail $45–$75, here $20; and a limited quantity of children's bathing suits, retail $40, here $7. Cash only; all sales final. *Les Tout Petits, 600 Grand Ave., Ridgefield, N.J. (201-941-8675). By car from Manhattan: Take George Washington Bridge to Rte. 46. Follow 46 to Broad Avenue; turn left at light onto Broad; go to Maple Ave. and make right turn onto Grand Ave.; turn left, go 5 blocks; factory is on right. Thurs.–Sat. 10 a.m.–4 p.m.; 4/18–20.* ▬

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 4/23: *Echoes of Conflict* (1989). #2—Through 4/18: "The Age of Exploration." 4/17: *Nanook of the North* (1922); *Eskimo* (1932). 4/18: *Trader Horn* (1930); *Bring 'em Back Alive* (1932); *Congarilla* (1932). Through 4/30: "The Roots of Kane and the Children of Kane." 4/19–20: *Jane Eyre* (1943); *Rebecca* (1940). 4/21: *The Power and the Glory* (1933); *Hearts of Age* (1934); *Silver Dollar* (1932). 4/22: *The Last Laugh* (1924); *The Cabinet of Dr. Caligari* (1919). 4/23: *In Which We Serve* (1942); *Things to Come* (1936). #3—Through 4/30: *Paris is Burning*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Teenage Mutant Ninja Turtles II.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*City Zero.* #2—*Iron and Silk.* #3—*Ay, Carmela!* #4—*Cyrano De Bergerac.* #5—*The Comfort of Strangers.* #6—*Poison; La Femme Nikita.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Five Heartbeats.* Opening 4/19: *Mortal Thoughts.* #2—*The Silence of the Lambs.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Marrying Man.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Doors.* #2—*Dances With Wolves.* #3—*Out for Justice.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/17: *The Nanny* (1965); *Whatever Happened to Baby Jane?* (1962). 4/18: *Bombshell* (1933); *Red Dust* (1932). 4/19–20: *The Philadelphia Story* (1940); *Bringing Up Baby* (1938). 4/21: *The Blue Gardenia* (1953); *The Woman in the Window* (1944). 4/22: *The Earrings of Madame De* (1953); *Le Plaisir* (1952). 4/23: *The Last Laugh* (1924); *Spies* (1928).

9. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Superstar: The Life and Times of Andy Warhol; The British Animation Invasion.* #2—*The Killer.* #3—*Defending Your Life; Mr. and Mrs. Bridge.* #4—*Object of Beauty; Mr. & Mrs. Bridge.* #5—*Mister Johnson; The Grifters.*

10. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). Through 4/20: *Legend of Lylah Clare* (1968); *Laura.* 4/23: *Vincent and Theo* (1990).

11. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Class Action.* #2—*Sleeping With the Enemy.*

12. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing* (1988).

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Reversal of Fortune.* #2—*Guilty by Suspicion.* #3—*GoodFellas.* #4—*The Long Walk Home.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Out for Justice.* #2—*Guilty by Suspicion.* #3—*Silence of the Lambs.* #4—*Alice.* #5—*The Marrying Man.* #6—*Dances With Wolves.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone.* Opening 4/19: *Mortal Thoughts.* #2—*Warlock.* #3—*Misery.* #4—*Sleeping With the Enemy.* #5—*Defending Your Life.* #6—*The Grifters.* #7—*The Hard Way.* #8—*Object of Beauty.* #9—*Class Action.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The Five Heartbeats.* #2—*The Five Heartbeats.* #3—*New Jack City.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Eminent Domain.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Teenage Mutant Ninja Turtles II.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Marrying Man*; Opening 4/19: *Mortal Thoughts.* #2—*The Silence Lambs.* #3—*Out for Justice.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Guilty by Suspicion.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Object of Beauty.* #2—*Class Action.* #3—*Defending Your Life.* #4—*The Field.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Class Action.* Opening 4/19: *Mortal Thoughts.* #2—*Warlock.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Teenage Mutant Ninja Turtles II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Five Heartbeats.* #2—*Sleeping With the Enemy.* #3—Through 4/18: *If Looks Could Kill.* Opening 4/19: *Up Against the Wall.* #4—*Out for Justice.* #5—*GoodFellas.* #6—*Out for Justice.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Dances With Wolves.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Silence of the Lambs.* **EMBASSY 3**—*The Perfect Weapon.* **EMBASSY 4**—*Ghost.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*New Jack City.* #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Long Walk Home.* #2—*The Hard Way.* #3—*Home Alone.* #4—*Eminent Domain.* #5—*The Grifters.* #6—*Mr. and Mrs. Bridge; Misery.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Marrying Man.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Reversal of Fortune.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Iron and Silk.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Marrying Man.* #2—*The Grifters.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *True Colors.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mister Johnson.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 4/30: "À la Femme Française." 4/17: *La Religieuse* (1966); *Le Petit Theatre Par Jean Renoir* (1969). 4/18–20: *Jules and Jim* (1961); *The Bride Wore Black* (1967). 4/21–22: *Coup De Torchon; Le Boucher* (1971). 4/23–24: *L'Ascentseur Pour L'Echafaud* (1958).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Daddy Nostalgia.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *The Five Heartbeats.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*New Jack City.* #2—*Object of Beauty.* Opening 4/19: *Mortal Thoughts.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Class Action.* **CORONET**—*The Hard Way.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Eminent Domain.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Defending Your Life.* **CINEMA II**—*Guilty by Suspicion.* **CINEMA THIRD AVE.**—*Mr. and Mrs. Bridge.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Doors.* #2—*Out for Justice.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Impromptu.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*Alice.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Cross My Heart.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Teenage Mutant Ninja Turtles II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Out for Justice.* #2—*The Marrying Man.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Five Heartbeats.* #2—*The Hard Way.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Defending Your Life.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Class Action.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Korczak.* #2—*Ju Dou.* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Object of Beauty.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Dances With Wolves.* #2—*The Marrying Man.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—*Alice.* #6—*Out for Justice.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Hard Way.* Opening 4/19: *Mortal Thoughts.* #2—*Guilty by Suspicion.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Five Heartbeats.* #2—*New Jack City.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Teenage Mutant Ninja Turtles II.* #2—*Out for Justice.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/6–21: "Scorsese/De Niro." 4/20–21 at 2: *Mean Streets* (1973), with Harvey Keitel; at 4:30: *GoodFellas* (1990), with Ray Liotta and Joe Pesci.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. Through 4/31: "Ross McElwee Festival" Includes *Charleen* (1978); *Backyard* (1986); *Space Coast* (1979). 4/18: "The Three Minute Idea (Give or Take a Minute) Part II: N.Y.U. Student Films." 4/19–21: "The 8th Native American Film and Video Festival." 4/19 at 7:30: "The Amazon Now." 4/20 at 7:30: "Hollywood Views" Films on Native Americans portrayed in the entertainment industry. 4/21 at 7:30: "Native American Television." 4/21 from 11 a.m.–5: "New Films." 4/20 at 8: "James Broughton and Joel Singer in Person" 4/21: "Essential Cinema #30"

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 5/26: "William Greaves: Chronicler of the African-American Experience"; Saturdays at 7:30 and Sundays at 2.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 4/21 at 8: "Animation Night" Films by Emily Breer, Harry Smith, and others.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 4/17 at 12:30, 3:15, 6, & 8:45: *La Vie Est un Long Fleuve Tranquille* (1988).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50. Through 5/10: "Young Japanese Cinema." 4/19: *The Crazy Family* (1984); *Over the Threshold* (1989); *Like a Train Passing* (1978); *Like a Train Passing 2* (1979); *My Collections* (1989).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." Through April: "The Pattern of Beauty: Islamic Art and Design." 4/16—20: "The Arts and Cultures of India." 4/23–27: "The Fauve Landscape."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 4/9–13, 4/16–20: Jane Curtin. Through 8/31: "A Salute to Monty Python" 4/16–20: Various episodes of *Flying Circus.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Art of the Forties." 4/12–23: "British Film Institute: Five Years of New Cinema, 1986-1990" 4/19–21: "Millennium: 25 Years." 4/18: *Abolicao* (1988), dir. Zozimo Bulbul, an examination of Brazil's heritage of slavery and race relations. 4/22: *Machete Gillette. . . .Mama* (1989); *Your Television Traveller* (1991).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 4/16–18 at 8: *The Sheltering Sky.* 4/19–30: *The Nasty Girl.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/5–18: "Eberhard Fechner." 4/19–5/2: *Water and Power* (1990); *Maria's Story.* 4/19–5/2: "The Films of Sergei Paradjanov."

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 4/20–5/11: "Uncommon Images: Films on Photographers." 4/20: *Atget* (1966); *Eugene Atget* (1963).

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). $6; members/advance $4. Through 4/21: "Fifth Annual Animation Festival." 4/21 at 3: "Salute to Superman."

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. An overview of recent developments in American independent film and video.

YM & YWHA—92nd St. Branch, 1395 Lexington Ave. (996-1100). "Lens on Isreal." $8. 4/21 at 7:30: *My Michael* (1974), dir. Dan Wolman.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Teenage Mutant Ninja Turtles II.* #2—*Warlock.* #3—*New Jack City; Out for Justice.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Out for Justice.* #2—*The Silence of the Lambs.* #3—*Class Action.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Five Heartbeats.* #6—*Perfect Weapon.* #7—*Sleeping With the Enemy.* #8—*Warlock.* #9—*The Marrying Man.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*Out for Justice.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Warlock; Teenage Mutant Ninja Turtles II.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*New Jack City; Warlock.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Out For Justice.* #4—*Perfect Weapon.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Silence of the Lambs.* #2—*Defending Your Life.* #3—*Warlock.* #4—*The Perfect Weapon.* #5—*New Jack City.* #6—*Out for Justice.* #7—*The Five Heartbeats.* #8—*Sleeping With the Enemy.* #9—*Teenage Mutant Ninja Turtles II.* #10—*The Marrying Man.* #11—*Dances With Wolves.* #12—*The Long Walk Home.* #13—*Out for Justice.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Teenage Mutant Ninja Turtles II.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*The Long Walk Home.* #5—*Dances With Wolves; Class Action.* #6—*The Marrying Man.*

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203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Marrying Man.* #2—*The Silence of the Lambs.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Class Action.* #2—*Out for Justice.* #3—*Dances With Wolves.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Long Walk Home.* #2—*Guilty by Suspicion; Teenage Mutant Ninja Turtles II.* #3—*Defending Your Life.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Teenage Mutant Ninja Turtles II.* #2—*Out for Justice.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Out for Justice.* #2—*Warlock.* #3—*The Silence of the Lambs.* #4—*Defending Your Life.* #5—*Eminent Domain.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*New Jack City.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Five Heartbeats; Warlock.* #4—*Out for Justice.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*Defending Your Life.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Teenage Mutant Ninja Turtles II.* #2—*Career Opportunities.* #3—*New Jack City.* #4—*Class Action.* #5—*The Silence of the Lambs.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Marrying Man.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Marrying Man.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Eminent Domain.* #2—*Sleeping With the Enemy.* #3—*Dances With Wolves.* #4—*Out for Justice.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Out for Justice.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Silence of the Lambs; Warlock.* #4—*The Five Heartbeats.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Defending Your Life.* #2—*Dances With Wolves.* #3—*The Marrying Man.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Sleeping With the Enemy.* #6—*The Silence of the Lambs.* #7—*Class Action.* #8—Through 4/18: *Out for Justice;* Beg. 4/19: *Mortal Thoughts.* #9—*Out for Justice.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Warlock.* #4—*The Silence of the Lambs.* #5—*Out for Justice.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Out for Justice.* #2—Through 4/18: *Warlock; New Jack City.* Beg. 4/19: *Mortal Thoughts.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—Through 4/18: *Sleeping With the Enemy.* Beg. 4/19: *Up Against the Wall.* #6—*Out for Justice.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Guilty by Suspicion.* #2—*Defending Your Life.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*The Marrying Man.* #4—*Class Action.*

303. CORONA—PLAZA—(639-7722). #1—*Teenage Mutant Ninja Turtles II.* #2—*Three Men and a Little Lady.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*The Marrying Man.* #4—*Eminent Domain.* #5—*Sleeping With the Enemy.* #6—Through 4/18: *Out for Justice.* Beg. 4/19: *Mortal Thoughts.* #7—*Out for Justice.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*Warlock.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*GoodFellas.* #2—*Class Action.* #3—*The Marrying Man.* #4—*Defending Your Life.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Out for Justice.* #2—Through 4/18: *Out for Justice.* Beg. 4/19: *Mortal Thoughts.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Long Walk Home.*

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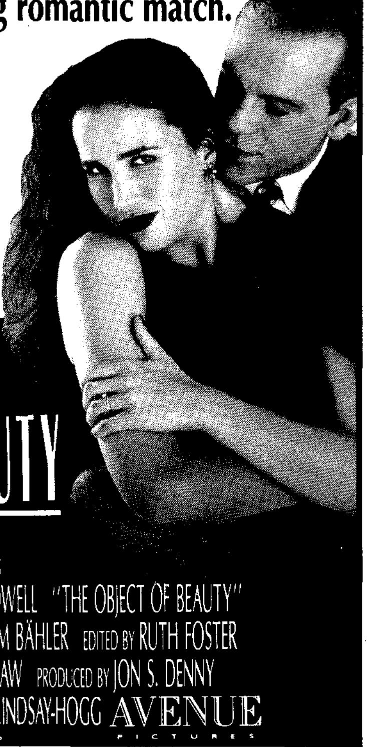

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308. FLUSHING—UTOPIA—(454-2323). #1—*Class Action.* #2—*The Marrying Man.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Home Alone.* #2—*La Femme Nikita.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*New Jack City.* #2—*The Five Heartbeats.* #3—*Defending Your Life.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Class Action.* #2—*The Long Walk Home.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Marrying Man.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Out for Justice.* #2—*Sleeping With the Enemy.* #3—*Out for Justice.* #4—Through 4/18: *The Hard Way*. Beg. 4/19: *Mortal Thoughts.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*The Five Heartbeats.* #2—*Out for Justice.* #3—*New Jack City.* #4—*Dances With Wolves.* #5—*La Femme Nikita; Warlock.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Eminent Domain.* #2—*Sleeping With the Enemy.* #3—*The Long Walk Home.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Silence of the Lambs.* #6—*Class Action.* #7—*The Marrying Man.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Marrying Man.* #2—*Sleeping With the Enemy.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Warlock.* #2—*Out for Justice.* #3—*Teenage Mutant Ninja Turtles II.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Teenage Mutant Ninja Turtles II.* #2—*Eminent Domain.* #3—*Class Action.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*Out for Justice.* #4—Through 4/18: *Warlock.* Beg. 4/19: *Mortal Thoughts.* #5—*Out for Justice.* #6—*The Marrying Man.* #7—*Defending Your Life.*

320. REGO PARK—DRAKE—(457-4002). *Misery; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Out for Justice.* #2—*The Marrying Man.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Out for Justice.* #2—*Dances With Wolves.*

401. NEW DORP—HYLAN—(351-6601). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Marrying Man.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Out for Justice.* #2—*Defending Your Life.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Marrying Man.* #5—*The Silence of the Lambs.* #6—*Out for Justice.* #7—*The Long Walk Home.* #8—*Class Action.* #9—Through 4/18: *Career Opportunities.* Beg. 4/19: *Mortal Thoughts.* #10—*Sleeping With the Enemy.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Class Action.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). *The Marrying Man.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Out for Justice.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Sleeping With the Enemy.* #2—*Defending Your Life.* #3—*Home Alone.* #4—*Career Opportunities.* #5—*Out for Justice.* #6—*Class Action.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Marrying Man.* #2—*Out for Justice.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Long Walk Home.* #2—*The Marrying Man.* #3—*The Long Walk Home.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Warlock.* #6—*Dances With Wolves.* #7—*Defending Your Life.* #8—*The Silence of the Lambs.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Silence of the Lambs.* #2—*The Long Walk Home.* #3—*Out for Justice.* #4—*Dances With Wolves.* #5—*The Marrying Man.* #6—*Teenage Mutant Ninja Turtles II.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Dances With Wolves.* #2—*Guilty by Suspicion.* #3—*Out for Justice.*

508. HEWLETT—HEWLETT—(791-6768). *The Hard Way.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Class Action.* #2—*The Marrying Man.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Out for Justice.* #2—*Warlock.* #3—*New Jack City.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*King Ralph; GoodFellas.* #2—*Misery.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs.* #2—*The Marrying Man.* #3—*Warlock.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Dances With Wolves.* #6—*The Long Walk Home.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Class Action.* #2—*The Silence of the Lambs.* #3—*Home Alone; The Doors.* #4—*Sleeping With the Enemy.* #5—*Eminent Domain.* #6—*Dances With Wolves.*

515. MALVERNE—TWIN—(599-6966). #1—*Once Around; GoodFellas.* #2—*Awakenings.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Defending Your Life.* #2—*Sleeping With the Enemy.* #3—*The Long Walk Home.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Marrying Man.* #5—*Class Action.* #6—*Out for Justice.* #7—*Defending Your Life.* #8—*Career Opportunities; Dances With Wolves.* #9—*The Long Walk Home.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Class Action.* #2—*The Silence of the Lambs.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Out for Justice.* #2—*Teenage Mutant Ninja Turtles II.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Out for Justice.* #2—*Awakenings.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Out for Justice.* #2—*Misery; Home Alone.* #3—*La Femme Nikita.* #4—*New Jack City; If Looks Could Kill.* #5—*Reversal of Fortune; GoodFellas.* #6—*Career Opportunities.* #7—*The Marrying Man.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Teenage Mutant Ninja Turtles II.* #2—*Mr. & Mrs. Bridge.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs.* #5—*Guilty by Suspicion.* #6—*Class Action.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Guilty by Suspicion.* #2—*The Marrying Man.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Defending Your Life.* #5—*Teenage Mutant Ninja Turtles II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*La Femme Nikita.* #2—*The Long Walk Home.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Class Action.* #2—*The Marrying Man.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*Out for Justice.* #3—*Teenage Mutant Ninja Turtles II.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Defending Your Life.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Home Alone; Guilty by Suspicion.* #2—*Out for Justice.* #3—*Teenage Mutant Ninja Turtles II; The Hard Way.* #4—*Sleeping With the Enemy.* #5—*Dances With Wolves.* #6—*Out for Justice.* #7—*The Long Walk Home.* #8—*The Marrying Man.* #9—*Ghost; Warlock.* #10—*Perfect Weapon.* #11—*Teenage Mutant Ninja Turtles II.* #12—*The Five Heartbeats.* #13—*The Silence of the Lambs.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Out for Justice.* #2—*New Jack City.* #3—*The Silence of the Lambs.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Reversal of Fortune.* #2—*Misery.* #3—*Defending Your Life.* #4—*Career Opportunities.* #5—*Class Action.* #6—*Awakenings.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Larks on a String.* #2—Through 4/18: *The Nasty Girl*. Beg. 4/19: *The Long Walk Home.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Class Action.* #2—*Out for Justice.* #3—*Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Silence of the Lambs.* #2—*The Long Walk Home.* #3—*The Marrying Man.* #4—*Dances With Wolves.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Defending Your Life.* #2—*Teenage Mutant Ninja Turtles II.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Out for Justice.* #2—*Career Opportunities.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Warlock.* #5—*The Long Walk Home.* #6—*The Marrying Man.* #7—*The Hard Way; Home Alone.* #8—*Sleeping With the Enemy.* #9—*Out for Justice.* #10—*Dances With Wolves; New Jack City.* #11—*The Silence of the Lambs.* #12—*Defending Your Life.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Warlock.* #2—*Guilty by Suspicion.* #3—*The Marrying Man; New Jack City.* #4—*Teenage Mutant Ninja Turtles II; The Long Walk Home.* #5—*Home Alone.* #6—*Class Action; Sleeping With the Enemy.* #7—*Dances With Wolves.* #8—*Out for Justice.* #9—*The Silence of the Lambs.* #10—*Career Opportunities.* #11—*Defending Your Life.* #12—*Out for Justice.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Marrying Man.* #2—*Out for Justice.* #3—*Out for Justice.* #4—*Sleeping With the Enemy.* #5—*Dances With Wolves.* #6—*Home Alone; The Doors.* #7—*Warlock; Career Opportunities.* #8—*The Silence Lambs.* #9—*Teenage Mutant Ninja Turtles II.* #10—*Class Action.*

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*Class Action.* #4—*The Marrying Man.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Defending Your Life.* #2—*Dances With Wolves.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Teenage Mutant Ninja Turtles II.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Defending Your Life.* #2—*The Marrying Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*The Long Walk Home.* #2—*Class Action.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). #1—*Dances With Wolves.* #2—*Class Action.* #3—*The Silence of the Lambs.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Marrying Man.* #2—*Sleeping With the Enemy.* #3—*Class Action.* #4—*Defending Your Life; Home Alone.*

620. LINDENHURST—LINDENHURST—(888-5400). *L.A. Story.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Class Action.* #2—*Dances With Wolves.* #3—*Career Opportunities.* #4—*Marrying Man.* #5—*The Silence of the Lambs.* #6—*Teenage Mutant Ninja Turtles II.* #7—*Sleeping With the Enemy.* #8—*New Jack City.*

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23. NORTHPORT—NORTHPORT—(261-8600). *L.A. Story.*

25. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Long Walk Home.* #2—*The Hard Way; Career Opportunities.* #3—*Eminent Domain.* #4—*The Silence of the Lambs.* #5—*Sleeping With the Enemy.* #6—*Defending Your Life.* #7—*The Marrying Man.* #8—*Dances With Wolves.* #9—*Teenage Mutant Ninja Turtles II.* #10—*Class Action; Home Alone.* #11—*Guilty by Suspicion.* #12—*Out for Justice.* #13—*Warlock.*

27. PORT JEFFERSON—TWIN—(928-6555). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.*

30. SAG HARBOR—SAG HARBOR—(725-0010). *Heaven and Earth.*

31. SAYVILLE—SAYVILLE—(589-0232). #1—*Out for Justice.* #2—*Eminent Domain.* #3—*Teenage Mutant Ninja Turtles II.*

33. SMITHTOWN—SMITHTOWN—(265-1551). *Dances With Wolves.*

34. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Out for Justice.* #4—*Reversal of Fortune.* #5—*The Long Walk Home.*

35. STONY BROOK—LOEWS—(751-2300). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Out for Justice.*

36. WEST ISLIP—TWIN—(669-2626). #1—*The Marrying Man.* #2—*The Silence of the Lambs.*

38. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Marrying Man.* #2—*The Long Walk Home.*

39. WESTHAMPTON—WESTHAMPTON—(288-1500). *Sleeping With the Enemy.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Marrying Man.* #2—*Defending Your Life.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 4/18: *Guilty by Suspicion.* Beg. 4/19: *Mortal Thoughts.* #2—*The Grifters; Mr. and Mrs. Bridge.* #3—*Sleeping With the Enemy.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.*

704. HARRISON—CINEMA—(835-5952). *Class Action.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Silence of the Lambs.* #2—*Reversal of Fortune.* #3—*Misery.* #4—*Guilty by Suspicion; Out for Justice.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Teenage Mutant Ninja Turtles II.* #2—*Class Action.* #3—*New Jack City.* #4—*Dances With Wolves.* #5—*Out for Justice.* #6—*Sleeping With the Enemy.* #7—*The Silence of the Lambs.* #8—*Defending Your Life.* #9—*The Marrying Man.* #10—*The Long Walk Home.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Defending Your Life.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*Out for Justice.* #4—Through 4/18: *Sleeping With the Enemy*. Beg. 4/19: *Mortal Thoughts.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Teenage Mutant Ninja Turtles II.* #2—*Class Action.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—*GoodFellas; Dances With Wolves.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*Out for Justice.* #2—*Teenage Mutant Ninja Turtles II.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Home Alone.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Out for Justice.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Marrying Man.* #2—*Class Action.* #3—*The Long Walk Home.* #4—*Teenage Mutant Ninja Turtles II.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Class Action.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Marrying Man; The Grifters.* #2—*Mr. and Mrs. Bridge.*

719. SCARSDALE—FINE ARTS—(723-6699). *Ju Dou.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Warlock.* #2—*Sleeping With the Enemy.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Long Walk Home.* #2—*Class Action.* #3—*The Marrying Man.* #4—*Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Defending Your Life.* #2—*Out for Justice.* #3—*New Jack City.* #4—*The Five Heartbeats; Teenage Mutant Ninja Turtles II.* #5—*Out for Justice.* #6—*The Silence of the Lambs.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Silence of the Lambs.* #2—*Defending Your Life.* #3—*Out for Justice.* #4—*Dances With Wolves.* #5—Through 4/18: *Career Opportunities.* Beg. 4/19: *Mortal Thoughts.* #6—*Sleeping With the Enemy.* #7—*Out for Justice.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Marrying Man.* #2—*Dances With Wolves.* #3—*Guilty by Suspicion.* #4—*The Long Walk Home.* #5—*The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Class Action.* #2—*The Marrying Man.* #3—*Dances With Wolves.* #4—*Reversal of Fortune.* #5—*Home Alone; The Silence of the Lambs.* #6—*Out for Justice.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.*

757. NYACK—CINEMA EAST—(358-6631). *The Marrying Man.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Teenage Mutant Ninja Turtles II.* #2—*Out for Justice.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Class Action.*

764. LAFAYETTE—(357-6030). *Sleeping With the Enemy.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs.* #2—*GoodFellas.*

801. DANBURY CINE—(743-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*Class Action.* #3—*Defending Your Life.*

802. DANBURY—CINEMA—(748-2923). #1—*Mr. and Mrs. Bridge; The Grifters.* #2—*The Marrying Man.*

803. DANBURY—PALACE—(748-7496). #1—*Out for Justice.* #2—*Sleeping With the Enemy.* #3—*Dances With Wolves.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Dances With Wolves.* #2—*Career Opportunities.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Hard Way.* #2—*The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). #1—*Defending Your Life.* #2—*Class Action.* #3—*La Femme Nikita.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.*

810. NORWALK—CINEMA—(838-4504). #1—*Out for Justice.* #2—*Teenage Mutant Ninja Turtles II.*

813. SOUTH NORWALK—SONO—(866-9202). Through 4/22: *Cyrano De Bergerac.* 4/23–25: *Reversal of Fortune; GoodFellas.*

815. STAMFORD—AVON—(324-9205). #1—*Out for Justice.* #2—*New Jack City.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dances With Wolves.* #2—*Guilty by Suspicion.* #3—*Teenage Mutant Ninja Turtles II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy.* #2—*The Marrying Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Teenage Mutant Ninja Turtles II.* #2—*Perfect Weapon.* #3—*Sleeping With the Enemy; Career Opportunities.* #4—*Out for Justice.* #5—*The Five Heartbeats.* #6—*The Marrying Man.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.* #3—*Out for Justice.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mr. and Mrs. Bridge.* #2—*Class Action.* #3—*The Silence of the Lambs.* #4—*Defending Your Life.*

821. WESTPORT—POST—(227-0500). *The Long Walk Home.*

822. WILTON—CINEMA—(762-5678). *Marrying Man.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Silence of the Lambs.* #2—*Home Alone.* #3—*Career Opportunities.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Out for Justice; Misery.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Sleeping With the Enemy.* #2—*The Long Walk Home.* #3—*The Five Heartbeats.* #4—*Warlock.* #5—*Teenage Mutant Ninja Turtles II.* #6—*Out for Justice.* #7—*The Silence of the Lambs.* #8—*The Marrying Man.* #9—*New Jack City.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*The Long Walk Home.* #3—*Perfect Weapon.* #4—*Class Action.* #5—*New Jack City.* #6—*Defending Your Life.* #7—*Teenage Mutant Ninja Turtles II.* #8—*Warlock.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs.* #2—*Out for Justice.* #3—*Out for Justice.* #4—*The Marrying Man.* #5—*Sleeping With the Enemy.* #6—*The Five Heartbeats.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Teenage Mutant Ninja Turtles II.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Hard Way; The Five Heartbeats.* #2—*Warlock; Career Opportunities.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Out for Justice.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*New Jack City.* #2—*Teenage Mutant Ninja Turtles II.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Class Action.* #2—*Mr. and Mrs. Bridge.* #3—*GoodFellas; The Silence of the Lambs.* #4—*Guilty by Suspicion.* #5—*Dances With Wolves.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Dances With Wolves.* #2—*The Long Walk Home.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Marrying Man.* #2—*Reversal of Fortune.* #3—*The Long Walk Home.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Warlock; The Five Heartbeats.* #2—*Home Alone.* #3—*The Silence of the Lambs.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 4/18: *Sleeping With the Enemy.* Beg. 4/19: *Mortal Thoughts.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Defending Your Life.*

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MOVIES

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs.* #2—*Class Action.* #3—*Out for Justice.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Marrying Man.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Out for Justice; Teenage Mutant Ninja Turtles II.* #2—*Eminent Domain.*

932. ELIZABETH—ELMORA—(352-3483). *Dances With Wolves.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Marrying Man.* #2—*Out for Justice.* #3—*GoodFellas.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Silence of the Lambs.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Nasty Girl.*

936. UNION—UNION—(686-4373). #1—*Warlock.* #2—*Teenage Mutant Ninja Turtles II.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Teenage Mutant Ninja Turtles II.* #2—Through 4/18: *Sleeping With the Enemy*. Beg. 4/19: *Mortal Thoughts.* #3—*Defending Your Life.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs.* #2—*The Marrying Man.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Teenage Mutant Ninja Turtles II.* #2—*Out for Justice.* #3—*Class Action.* #4—*Career Opportunities.* #5—*The Long Walk Home.*

951. CLOSTER—CLOSTER—(768-8800). *Dances With Wolves.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Marrying Man.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs.*

953. EMERSON—QUAD—(261-1000). #1—*The Marrying Man.* #2—*Out for Justice.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Class Action.* #2—*Out for Justice.*

958. OAKLAND—TWIN—(337-4478). #1—*Out for Justice; Home Alone.* #2—*Dances With Wolves.*

960. PARAMUS—BERGEN MALL—(845-4449). *La Femme Nikita.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Teenage Mutant Ninja Turtles II.* #2—*Eminent Domain.* #3—*The Hard Way.* #4—*Sleeping With the Enemy.* #5—*Class Action.* #6—*Defending Your Life.* #7—*The Long Walk Home.* #8—*Dances With Wolves.* #9—*The Silence Lambs.* #10—*Teenage Mutant Ninja Turtles II.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Marrying Man.* #2—*New Jack City.* #3—*New Jack City.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*The Long Walk Home.* #4—*Class Action.* #5—*The Marrying Man.* #6—*Out for Justice.* #7—*Warlock.* #8—*Teenage Mutant Ninja Turtles II.* #9—*Dances With Wolves.* #10—*Defending Your Life.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*The Grifters.* #2—*King Ralph; Home Alone.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Class Action.* #2—*Sleeping With the Enemy.* #3—*The Long Walk Home.* #4—*Teenage Mutant Ninja Turtles II.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*The Marrying Man.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Eminent Domain.* #4—*The Silence of the Lambs.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Home Alone.* #2—*GoodFellas; Reversal of Fortune.* #3—*Shipwrecked; Dances With Wolves.*

BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. Alice offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in Alice that's awfully preachy—as if Shakespeare had turned A Midsummer Night's Dream into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **18, 62, 85**

★ **AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **601, 521, 533**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **3**

THE BRITISH ANIMATION INVASION—(1 hr. 50 min.; 1991) A compilation of 25 award-winning animated shorts from the UK including *Creature Comforts*, recently awarded an Academy Award for Best Animated Short. NR. **9**

CAREER OPPORTUNITIES—(1 hr. 23 min.; 1991) His first night as the after-hours watchman of a small-town department store, Jim Dodge (Frank Whaley) settles in for a quiet evening. Instead he finds unexpected romance and adventure. With Jennifer Connelly. PG-13. **214, 406, 503, 517, 522, 533, 606, 608, 610, 621, 625, 724, 805, 818, 900, 907, 950**

CITY ZERO—(1 hr. 24 min.; 1991) An impatient Moscow engineer finds himself suddenly stranded in an obscure Soviet town still buried under the bureaucracy of hard-line communism. A black look at Soviet life in post-glasnost USSR. NR. **3**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R. **11, 19, 26, 31, 53, 80, 152, 200, 204, 214, 219, 302, 306, 308, 311, 315, 318, 406, 500, 503, 509, 514, 517, 519, 523, 526, 533, 600, 608, 610, 611, 612, 616, 618, 619, 621, 625, 704, 706, 709, 715, 716, 722, 755, 760, 801, 808, 820, 904, 912, 922, 950, 956, 961, 965, 967**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, a young English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual decadence. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

CROSS MY HEART—(1 hr. 45 min.; 1991) An arresting idea that just barely survives lifeless direction and a third-rate production. In a town outside Paris, a group of schoolchildren, all around twelve years old, conspire to keep their friend Martin (Sylvain Copans) from being sent to an orphanage. Martin, fatherless, has lost his mother; the children bury her secretly and slip over to Martin's house at night, cook for him, help him with homework. When the school makes inquiries about the mother, they fend them off. The children have organized something of their own, a plot that feeds on secrecy and on defiance. Quickly, their relations with their elders come to a crisis, and the adults disappoint them. But Jacques Fansten, who wrote and directed the film, doesn't blame the adults; it's the nature of adulthood to be compromised. Some of us compromised grown-ups may wonder about the reality of children so free, as these are, of malice and competition (the boys tease one girl a little but then let up). Fansten works in a visually mediocre, dramatically lifeless way. Everything in the movie is underdramatized, and there's no intimacy, no wildness. Yet one stays interested because an idea this good is rare. (4/8/91) NR. **63**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **3, 49, 813**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) Caroline (Jane Birken), long estranged from her parents, rushes to her father's (Dirk Bogarde) bedside upon learning that he is seriously ill. As she nurses him back to health in the South of France, Caroline realizes a greater understanding of both parents and herself. NR. **50**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **7, 18, 34, 64, 85, 160, 200, 204, 217, 219, 302, 305, 314, 314, 400, 505, 506, 507, 512, 514, 517, 523, 530, 601, 606, 608, 610, 611, 612, 616, 618, 621, 625, 633, 706, 709, 714, 722, 724, 753, 755, 803, 805, 816, 904, 912, 916, 932, 951, 952, 958, 961, 965, 968, 971**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. **9, 19, 26, 80, 160, 206, 210, 213, 219, 301, 306, 319, 406, 503, 505, 517, 524, 528, 533, 603, 613, 619, 625, 627, 700, 703, 707, 724, 756, 801, 808, 809, 819, 820, 904, 920, 961, 965**

THE DOORS—(2 hrs. 15 min.; 1991) Oliver Stone's movie is the only thing one can imagine that is more pretentious than the Doors themselves. Stone completely buys into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, who cooked his brains with booze and drugs, took himself off to Paris and died, in 1971, at the preposterous age of 27. According to this movie, Morrison, who wrote high-schoolish poetry and had a little (though not much) music in him, was an incarnated Dionysus, god of intoxication and pleasure, a self-destructive genius who sacrificed himself to his fans—sacrificed himself to *us* so we could have an orgy. Stone wants to make movies that are like bad dreams, and this is an overpoweringly rich and assaultive mixture of drug visions, violence, and rock-concert fantasy, with the usual cultural icons of the sixties—Blake, LSD, rituals, Nietzsche, rock journalists, the desert, peyote—

thrown together in an endless flow of imagery. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. With Meg Ryan. (3/25/91) R. **7, 41, 60, 514, 610**

ECHOES OF CONFLICT—(1 hr. 33 min.; 1989) An Israeli feature composed of three short dramas—"Don't Get Involved", "The Cage", and "Night Movie"—documenting Israeli-Palestinian relations. NR. **1**

EMINENT DOMAIN—(1 hr. 46 min.; 1991) Comrade Jozef Burski, a powerful politburo minister in Poland, lives a comfortable life with all the luxuries the black market has to offer. Suddenly his security clearance is revoked; his home is bugged; and he is followed everywhere. Stripped of his position, Burski embarks on a dangerous mission to find out why. Shot in Poland, with Donald Sutherland and Anne Archer. PG-13. **21, 38, 54, 210, 217, 304, 315, 318, 514, 625, 631, 931, 961, 970**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Reviewed in this issue. R. **3, 43, 47, 309, 314, 522, 524, 808, 960**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris) is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. (1/21/91) PG-13. **26**

THE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. **5, 20, 20, 33, 51, 68, 89, 152, 160, 211, 213, 218, 310, 314, 530, 723, 818, 902, 905, 907, 918**

★**GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. The highlight: an astonishing traveling shot as Henry and Karen (Lorraine Bracco), the girl he's trying to impress, enter the Copacabana through a side door, pass through the kitchen, and out onto the floor of the club. The only problem with the movie is Henry himself, a hollow man who doesn't grow in consciousness. At the end, we have an empty feeling about him. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 33, 306, 320, 511, 515, 522, 709, 800, 813, 912, 933, 971**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein.(12/10/90) R. **9, 19, 38, 44, 702, 718, 802, 966**

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) A hotshot young movie director, David Merrill (Robert De Niro), arrives home from a European trip in 1951 and finds Hollywood turned upside down by the anti-Communist witch-hunt. David refuses to answer preliminary questions from a House Committee on Un-American Activities lawyer and discovers himself blacklisted all over town and on Broadway, too. Irwin Winkler, the longtime producer, has written and directed an appalled liberal look at the blacklisted period, when congressional committees trampled on civil liberties and show-business types, caught between Committee pressures and their fear of betraying their friends, fell apart. Winkler doesn't discover anything new, and he indulges some of the liberal simplicities about the period. The hero, for instance, is a total innocent, with no serious political interests; his professional disasters are made peculiarly horrible and gratuitous. De Niro is fine in a rather uninteresting role, but Patricia Wettig and George Wendt are inadequate as people caught in the squeeze. Familiar as the material is, the movie has a kind of primal horror: One can feel the audience's anger rising on all sides when David finally appears before the Committee. With Sam Wanamaker and Annette Bening. (4/1/91) PG-13. **13, 18, 25, 55, 87, 206, 301, 507, 523, 524, 530, 608, 625, 702, 705, 753, 816, 912**

THE HARD WAY—(1 hr. 41 min.; 1991) Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. R. **19, 38, 53, 68, 87, 313, 508, 530, 606, 625, 807, 907, 961**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. (2/25/91) PG. **19, 38, 200, 309, 503, 514, 522, 530, 606, 608, 610, 619, 625, 714, 755, 900, 918, 958, 966, 971**

IF LOOKS COULD KILL—(1 hr. 29 min.; 1991) Michael Corben, an American high-school student on a school trip to Paris, is mistaken for an undercover agent of the same name and unwittingly entangled in a complex web of foreign intrigue. Starring Richard Grieco of *21 Jump Street* fame. PG-13.**33, 522**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13.**61**

IRON & SILK—(1 hr. 31 min.; 1991) Mark Salzman stars in the adaptation of his book of the same name recounts the experiences of a young American teaching English in China. With Vivian Wu. NR. **3, 43**

JU DOU—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. if the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81, 719**

THE KILLER—(1 hr. 50 min.; 1989) In a fast-paced action film with a hefty dose of dark comedy, Asia's leading man, Chow Yun-Fat, stars as a retired hit man coerced into a last knockoff. NR. **9**

KORCZAK—(2 hrs.; 1991) Reviewed in this issue. NR. **81**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **13, 38, 160, 200, 206, 307, 311, 315, 406, 505, 505, 506, 512, 516, 517, 524, 530, 534, 601, 606, 608, 616, 625, 634, 638, 706, 715, 722, 753, 821, 902, 904, 916, 917, 950, 961, 965, 967**

THE MARRYING MAN—(1 hr. 55 min.; 1991) Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married, and divorce—then begin again, and again, and again. . . . R. **6, 18, 24, 40, 44, 66, 85, 152, 160, 200, 203, 215, 216, 219, 302, 304, 306, 308, 312, 315, 316, 319, 322, 401, 406, 501, 504, 505, 506, 509, 512, 513, 517, 522, 524, 526, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 634, 636, 638, 700, 706, 715, 718, 722, 753, 755, 757, 802, 817, 818, 822, 902, 905, 917, 930, 933, 938, 952, 953, 962, 964, 965, 968, 970**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **19, 38, 320, 511, 522, 533, 705, 900**

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. **9, 46**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 9, 38, 55, 523, 702, 718, 802, 820, 912**

MORTAL THOUGHTS—(1 hr. 44 min.; 1991) When Joyce's abusive husband is murdered, she and her best friend, Cynthia, are the prime suspects. A police investigation ensues, straining their relationship and forcing each to choose between morality and survival. With Demi Moore, Glenne Headly, and Bruce Willis.R. **5, 19, 24, 31, 52, 219, 300, 304, 307, 313, 319, 406, 702, 708, 724, 920, 937**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81, 534, 935**

NEW JACK CITY—(1 hr. 37 min; 1991) A violent and lurid work in which "moral" messages (warnings against drugs) are part of the general clamor. Mario Van Peebles's movie, set in Harlem, uses degradation and sadism both to horrify and to excite us. Early on, the brutalities of a drug gang taking over Harlem are so flippantly presented (with rap music adding pulse to the shocks) that one might well think the director was urging on the brutality. In other words, the movie goes as far as it can in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. Nothing in the movie makes much sense physically—the cutting is so rapid that we can't see what's happening in action sequences—but there are traces of wit, and some of the actors, especially Wesley Snipes as a drug kingpin and Ice T and Judd Nelson as tough cops, get so deep into their roles that they are very moving. (4/15/91) R. **20, 37, 37, 52, 89, 150, 157, 160, 211, 214, 300, 310, 314, 510, 522, 532, 606, 608, 621, 706, 723, 815, 902, 904, 911, 962, 962**

THE OBJECT OF BEAUTY—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunk-like yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. **9, 19, 26, 52, 83**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **7, 18, 24, 33, 33, 60, 66, 85, 91, 150, 152, 155, 157, 160, 160, 204, 208, 210, 211, 217, 218, 219, 219, 222, 300, 300, 304, 304, 307, 307, 313, 313, 314, 317, 319, 319, 322, 400, 406, 406, 502, 503, 504, 506, 507, 510, 517, 520, 521, 522, 527, 530, 530, 532, 600, 606, 606, 608, 608, 610, 610, 625, 631, 634, 635, 705, 706, 708, 712, 714, 723, 723, 724, 724, 755, 759, 803, 810, 818, 819, 900, 902, 905, 905, 910, 922, 931, 933, 950, 953, 956, 965**

PARIS IS BURNING—(1 hr. 18 min.; 1991) A highly acclaimed documentary exploring voguing in Harlem drag-queen balls as a refuge from poverty, racism, and homophobia. Directed by Jennie Livingston. NR. **1**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **36, 152, 157, 160, 530, 818, 904**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

REVERSAL OF FORTUNE—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened.(10/29/90) R. **13, 42, 522, 533, 634, 705, 755, 813, 917, 971**

★ **THE SILENCE OF THE LAMBS—**(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 24, 36, 62, 85, 152, 155, 160, 203, 210, 214, 216, 218, 219, 222, 300, 302, 304, 305, 315, 319, 406, 500, 504, 505, 506, 512, 514, 517, 519, 523, 530, 532, 601, 606, 608, 610, 611, 612, 617, 618, 621, 625, 635, 636, 705, 706, 708, 709, 714, 723, 724, 753, 755, 800, 807, 820, 900, 902, 905, 912, 918, 922, 933, 938, 952, 953, 961, 963, 965, 970**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house—all huge windows on the sea and gleaming surfaces—the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **11, 19, 33, 48, 152, 155, 160, 200, 213, 217, 219, 222, 300, 304, 313, 315, 316, 319, 406, 503, 504, 514, 516, 517, 527, 530, 600, 606, 608, 610, 619, 621, 625, 639, 702, 706, 708, 709, 721, 724, 764, 803, 817, 818, 902, 905, 920, 937, 953, 961, 965, 967**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **9**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Cowabunga! Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **2, 22, 32, 65, 85, 91, 150, 152, 155, 156, 157, 160, 200, 206, 208, 211, 214, 215, 216, 218, 219, 222, 300, 303, 304, 305, 307, 315, 317, 318, 401, 406, 505, 506, 512, 513, 517, 520, 523, 524, 524, 527, 530, 530, 603, 606, 608, 610, 612, 616, 621, 625, 627, 631, 634, 635, 703, 706, 708, 709, 712, 715, 723, 756, 759, 801, 809, 810, 816, 818, 819, 900, 902, 902, 904, 907, 911, 920, 931, 933, 936, 937, 950, 952, 961, 961, 964, 965, 967, 968, 970**

TRUE COLORS—(1 hr. 51 min.; 1991) The *Zeitgeist* of the early eighties is explored in this buddy film starring John Cusack and James Spader as fellow law students whose friendship is threatened by their polar views on politics. Spader is the crusader for justice and Cusack the unscrupulous opportunist. R. **45**

★ **THE VANISHING—**(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

WARLOCK—(1 hr. 31 min.; 1991) Julian Sands stars as an evil warlock who travels through time in a quest to destroy the world. Giles Redferne (Richard E. Grant) is the fearless witch-hunter who thwarts his efforts. R. **19, 24, 31, 85, 150, 152, 157, 160, 204, 210, 213, 218, 222, 300, 305, 307, 314, 317, 318, 319, 400, 505, 506, 510, 512, 530, 601, 606, 608, 610, 621, 625, 631, 715, 722, 803, 815, 900, 902, 904, 918, 933, 936, 950, 962, 965, 967**

REVIVALS

BRINGING UP BABY—(1 hr. 42 min.; 1938) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **8**

JULES AND JIM—(1 hr. 44 min.; 1962) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men—one Austrian, one French—who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. **47**

THE LAST LAUGH—(1 hr. 17 min.; 1924) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a posh German hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F. W. Murnau. **1**

REBECCA—(2 hrs. 10 min.; 1940) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **1**

WHATEVER HAPPENED TO BABY JANE?—(2 hrs. 12 min.; 1962) The camp classic of all time. Bette Davis is marvelously wicked as the demented I-don't-want-to-grow-up ex-child star; Joan Crawford is her wheelchair-bound sister. The tension between the two eventually leads to the uncovering of family secrets, and then to murder. Directed by Robert Aldrich. **8**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

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BROADWAY

Previews and Openings

Wednesday, April 17

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about a young orphan who goes to live with her uncle on the Yorkshire moors and discovers a magic garden where anything is possible. Book and lyrics by Marsha Novman; music by Lucy Simon; directed by Susan Schulman, choreography by Michael Lichtefeld, costumes by Theoni V. Aldredge. With Mandy Patinkin, Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Daisy Eagan, Tom Toner, Alison Fraser. Tuesday-Saturday at 8; $35-$60; Wednesday at 2, $30-$52.50, Saturday at 2, $30-$55. Previewing now prior to an 4/25 opening. **St. James,** 246 West 44th Street (246-0102). 2 hr. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—Keith Carradine stars as Rogers in a musical covering the period from the 1920s to the time of his untimely death in an airplane crash in 1936. Book by Peter Stone, music by Cy Coleman, lyrics by Betty Comden & Adolph Green; directed & choreographed by Tommy Tune, costumes by Willa Kim. With Dee Hoty, Dick Latessa, Cady Huggman, The Drugstore Cowboys, Vince Bruce, the Mad Cap Mutts, Paul Ukena, Jr. Previews now prior to a 5/1 opening. Monday-Saturday at 8, Saturday & Wednesday at 2; $25-$60. **Palace,** 1564 Broadway (730-8200). 2 hrs. and 15 mins. **IRLS**

Thursday, April 18

GYPSY—The Tony Award-winning production returns (but only for 12 weeks), starring Tyne Daly; directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious, hard-working mother, Jonathan Hadary plays Herbie, & Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday-Saturday at 8, Wednesday at 2, Saturday at 2 & 3; $35-$55 for all, except Wednesday mat. which is $25-$45. Previews start 4/18 prior to an 4/28 opening; through 7/21. **Marquis,** Broadway at 45th (307-4100). 2 hrs. and 30 mins. **IRLS**

Friday, April 19

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play starring Peter Frechette in the leading role of a British officer in eighteenth-century Australia, and focusing on a group of convicts who are rehearsing Farquahar's comedy, "The Recruiting Officer;" directed by Mark Lamos. Featured in the cast are Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, and Cherry Jones. Previews start 4/19 prior to an 4/30 opening. Previews: Tuesday through Saturday at 8, Wednesday and Saturday at 2. From 4/29, Monday through Saturday at 8, Wednesday and Saturday at 2; $12 to $24. At the **Nederlander Theater,** 208 West Forty-first Street (921-8000).

Now Playing

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $25-$55. **Gershwin,** 51st Street west of Broadway (586-6510). 2 hr. 40 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by John Barrymore; directed by Michael Engler. With Jane Adams, Caroline Aaron, Adam Arkin. Monday-Thursday at 8, Saturday at 2, $10-$39; Friday & Saturday at 8, $12.50-$39.50; Wednesday at 2, $7.50-$37.50. **Walter Kerr,** 219 West 48th Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play, set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater,** 226 West 46th Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DeSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25-$50. Opened: 3/12/87. 200 tickets available for $16 at b.o. Monday-Thursday for students & senior citizens with valid I.D.s. **Imperial,** 249 West 45th (239-6200). 3 hr. 15 min. ● ● **IRLS**

LUCIFER'S CHILD—Julie Harris stars in William Luce's one-woman play and still has that girlchild or boy-woman tomboyishness of old. She tells and enacts the life story entrusted to her with carefulness and warmth, as she plays the role of the famed Danish author, Isak *(Out of Africa)* Dinesen, directed by Tony Abatemarco. Monday-Saturday at 8, Saturday at 2; $32-$42.50; Wednesday at 2, $27.50-$40. **Music Box,** 239 West 45th Street (239-6200). 2 hrs. **IRLS**

MISS SAIGON—Musical, score by Claude-Michel Schonberg, lyrics by Alain Boublil & Richard Maltby, Jr., directed by Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl & an American soldier in 1975 at the time of the fall of Saigon. With Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, Barry Bernal. Kam Cheng plays 'Kim' at certain performances. Wednesday-Saturday at 8, Wednesday & Saturday at 2; $30-$100. 102 $15 student seats available for Monday-Thursday with valid I.D. at box-office, 2 to a person. **Broadway** , Broadway at 53rd (563-2266). 2 hr. 45 min. **IRLS**

OH, KAY!—Rae Dawn Chong, Ron Richardson, and Natalie Oliver star in the revival of the 1926 George and Ira Gershwin musical comedy, about bootlegging (now set in Harlem with an all-black cast); directed and choreographed by Dan Siretta (and adapted by Siretta and James Racheff), inspired by the original by Guy Bolton and P. G. Wodehouse. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $40-$60; Wednesday at 2, $30-$50. **Lunt-Fontanne,** 205 West 46th Street (575-9200). 2 hrs. and 20 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; *the choreography is by Graciela Daniele who is also* the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Afi McClendon. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $27.50-$50. Opened: 10/18/90. Playwrights Horizons, **Booth,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

ENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday-Thursday at 8, Saturday at 2, $33-$35; Friday & Saturday at 8, Sunday at 3 & 7:30, $37.50-$39.50. **Eugene O'Neill,** 230 West 49th Street (246-0220).

HE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers audienee. With Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic**, 247 West 44th Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

RELUDE TO A KISS—Steve Guttenberg, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairytale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

IX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday & Saturday at 2; Sunday at 3; $35-$45. **Vivian Beaumont**, Lincoln Center, 150 West 65th (239-6200). 1 hr. 30 min. **IRLS**

AKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36-$40; through 4/28. **Circle in the Square** Broadway and West 50th Street (239-6200). 2 hr. 35 min.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

DVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Play is set both in the East Village and at a cottage in upstate New York. Edgar Lansbury directs the production, and it features David Lansbury, Harley Venton, and Dennis Christopher. Tuesday-Friday at 8, Saturday at 6 & 9, Sunday at 3 & 7; $30-$32.50. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

ND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the 26 years of works of composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen *Ziemba. Tuesday through Saturday at 8, Sunday at 3,* Saturday and Wednesday at 2; $35. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

BLACK EAGLES—Leslie Lee's play focusing on the first black airmen in World War II, and their twofold battle against fascism abroad and racism at home; directed by Ricardo Khan. Featured in the cast are Scott Whitehurst, Graham Brown, Raymond Anthony Thomas, Brian Evaret Chandler, David Rainey, Ileana Douglas, Reggie Montgomery, Milton Elliott, Michael Barry Graer, and Larry Green. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35. A Manhattan Theater Club production at the **City Center Theater's Stage One,** *131 West Fifty-fifth Street* (581-7907).

CANDIDA—Laurie Kennedy has the title role in this George Bernard Shaw classic about a suburban London matron in the 1890s who must choose between her stuffy husband and an eighteen-year-old romantic poet; directed by Gus Kaikkonen. Featured in the cast are Guy Paul, Victor Raider-Wexler, Christopher Mixon, and Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24; through 4/21. A Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

CAROUSEL—A revival of the highly-successful Rodgers and Hammertstein musical, the first to be seen in New York in more than fifteen years, features a cast of sixty performers with full orchestral accompaniment. 4/27 and 5/1 to 4 at 8, 4/28 and 5/5 at 2; $10 to $24. A Village Light Opera Group production at the **Haft Auditorium of the Fashion Institute of Technology**, 227 West 27th Street (279-4200).

CARREÑO—Pamela Ross stars in a play with music, based on the life of the great Venezuelan piano virtuoso & early feminist Teresa Carreño (1853-1917). Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; the Spanish language version is on Thursday; $27.50. At the **INTAR,** Center, 420 West Forty-second Street (279-4200).

DAMNEÉ MANON, SACRÉE SANDRA—*Michel Tremblay's* play concerns two long-lost friends (Brian Kosnik and Jane Montgomery) who re-discover one another in an explosive reunion; directed by David S. Macy. Tuesday-Saturday at 8, 4/23-27; $15. **John Houseman Studio**, 450 West 42nd Street (564-1548).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DAVID MAMET DOUBLE BILL—*Reunion*, about the meeting between father and daughter after 20 years of separation. *Dark Pony* tells of a mythical story by a father to his daughter as they drive home in the evening. Both are directed by Michael Ramach. Thursday-Saturday at 8, Sunday at 3; $12; through 5/5. **Triangle Theater**, 316 East 88th Street (860-7245).

THE DON JUAN AND THE NON DON JUAN—Musical, with book and lyrics by James Milton and David Goldstein, music by Neil Radisch; directed by Evan Vionoulis; play is based on the works of Marvin Cohen, and tells of the odyssey of two men (played by one actor) in search of love in the big city. Tuesday, Thursday, Friday, and Saturday at 8, Sunday at 3; through 4/29; $17 to $20. At the **Vineyard Theater**, 309 East Twenty-sixth Street (353-3874).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-*changing. Wednesday through Friday at 8:30, Satur*day at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Larry Raben, Stan Chandler, Dale Sandish, David Engel. Tuesday-Friday at 8, Friday & Saturday at 7:30 & 10:30, Sunday at 3 & 7:30; $30-$35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd St. (595-7400). ●

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the musical, with book by Burt Shevelove and Larry Gelbart, and music and lyrics by Stephen Sondheim, directed by Pamela Hunt, is a loose adaptation of several plays by Plautus and centers around the slave Pseudolus (played by Jaxck Cirillo) and his attempts to win his freedom. Featured in the cast are Jeffrey Herbst (as Hero), Jason Graac (as Hysterium), Isabel Rose, Tony Aylward, John Dietrich, Chris Callen (as Domina), Hope Harris, Denise LeDonne, Jim Harder, Mark DeNoia, Deborah Graham (as Philia), Valerie Macklin, Ken Remme (as Senex). Through 4/28; $12 (phone theater for specifics). **York**, 2 East Ninetieth Street (534-5366).

GIANT ON THE CEILING—Playlets about contemporary urban life, including a comedy about seduction, a woman's quest to find tranquility, and a look at rage after the death of a close friend; directed by Alma Becker. With Alice Eve Cohen, Charlotte Colavin, Lorey Hayes, Brian Kosnik, Stephen Nesbet, and Brian Kosnik. Thursday and Friday at 8, Saturday at 5 and 9, Sunday at 3; $12. At the **Practical Cats Theater**, 125 West Twenty-second Street (279-4200).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20 to $28, from 4/18. At the **Second Stage Theater**, 2162 Broadway (873-6103).

GRAND FINALE—Play by the late Copi (a.k.a.Raul Damonte), directed by Andre Ernotte, includes an opium-smoker dying of AIDS, his best friend, a mad diva, and sundry other characters. Action takes place on the actor's birthday in his hospital room. With Margo Skinner, Robert Carricart, David Pursley, *Delphi Harrington, Keith McDermott, Jack Koenig.* Tuesday-Saturday at 8, Saturday and Sunday at 3; $20. **UBU Rep**, 15 West 28th Street (679-7562).

HAUNTED HOST—In Robert Patrick's play, Harvey Fierstein stars as a Greenwich Village writer who is already haunted by the memory of his young protegAe when the dead man's double (Jason Workman) walks into his life; directed by Eric Concklin. Wednesday-Friday at 8, Saturday at 7 & 10, Sunday at 3:30 & 7:30; $27.50-$32.50; 4/19-6/2. At the **Actors Playhouse,** 100 Seventh Avenue South (564-8038).

HIGH STRUNG QUARTET—Evan Bridenstine's comedy about three men and a woman, each in pursuit of the wrong person; directed by Leslie Irons. With Suzanne Cryer, Mark Leydorf, Scott Striegel, Dane Hall. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; through 6/9; $15. Glines production at the **Courtyard**, 39 Grove Street (869-3530).

HOMOSEXUAL ACTS—Twelve playlets, varying in length from 3 to 15 minutes, by Robert Patrick, Daniel Curzon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, Bil Wright; performed by Kevin Weiler, Kristina Keefe, Ted Senecal, Andrew Marvel, Tony Salas, Leslie Roberts. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $20; through 5/26. **Theater**, 224 Waverly Place (564-8038).

I CAN GET IT FOR YOU WHOLESALE—A 30th anniversary revival of the Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. With Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Alix Corey, Sam Brent Riegel, Carolee Carmello, Deborah Carlson. About the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. There is plot and intrigue aplenty here, and the whole play is swathed in witty insolence, yet nicely accesssorized with touches of sentiment: our interest never flags; the music has no lack of variety. Tuesday-Saturday at 8, Sunday at 2 and 7; $30; through 4/21. American Jewish Theater at the **Susan Bloch,** 307 West 26th Street (633-9797).

IVY ROWE—Barbara Bates Smith stars in a play she has adapted from a novel by Lee Smith (no relation), about the passionate life of a free-spirited heroine with a sensuous nature; directed by Mark Hunter. Tuesday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3:30; $20-$24. **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

JEFFREY ESSMANN'S ARTIFICIAL REALITY—With Jeffrey in his latest one-man show, including favorites from his last: his on-the-skids Barbie doll, his Serbo-Croatian poetess, his geriatric 4th-grade schoolteacher; accompanied by composer/sidekick Michael John LaChiusa; directed by David Warren. Monday-Friday at 8, Saturday at 7 & 10, Sunday at 3; through 4/27. N.Y. Workshop Company production, **Perry Street Theater,** 31 Perry Street (279-4200).

JUILLIARD SPRING REPERTORY—"*Happy Day*", a melodrama, based on an original German play by Dorothy Lane, directed by Moni Yakim, including songs with lyrics by Bertolt Brecht and Kurt Weill; 4/19, 20, at 8; 4/21 at 2 and 8. "*Seduced*", Sam Shepard's 1978 play, directed by William Foeller; 4/28, 29, 30, at 8. Anton Chekhov's 1904 "*The Cherry Orchard*"; directed by Mark Brokaw; 5/3, 4, at 8; 5/5 at 2 and 8. $10. **Juilliard School**, 60 Lincoln Center Plaza (874-7515),

JULIUS CAESAR—Shakespeare's look at the nature of men and politics, with Joseph Menino, Harris Berlinsky, Craig Smith, and Mark Waterman; directed by Eve Adamson. Through 5/19 in repertory with the double-bill *Woyzeck* and *Leonce and Lena* (which play through 5/18). Thursday-Saturday at 8, Sunday at 3; $16. **Bouwerie Lane**, 330 Bowery (677-0060).

JUST A NIGHT OUT—The husband-and-wife team, Richard Vance Turner and Susan Watson, presents a combination of music written and composed by them, together with some old standards. The play has a love triangle and portrays challenges of being in business for one's self. Thursday-Saturday at 8, Sunday at 3; $12.50-$15. (Thurs. seats are $10.) Through 4/21. **Eubie Blake**, 1 East 104th Street (295-4694).

THE KINGFISH—John McConnell stars in Larry L. King and Ben Z. Grant's portrait of Huey P. Long, one of the most colorful and controversial figures in United States political history; directed by Perry Martin. Thursday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $25 to $30. A Claudet and Christen production at the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday-Friday at 8, Saturday at 7:30, Sunday at 3; from 4/18, $20-$25. **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress struggle to escape the unbearable degradation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Wednesday through Saturday at 8; $10; through 4/20. An Independent Theater Company production at the **House of Candles** Theater, 99 Stanton Street (353-3088).

MAKING HISTORY—Brian Friel's play, directed by Charlotte Moore, tells the story of Ireland's greatest national hero, Hugh O'Neill, who, in 1591 led an alliance of Irish and Spanish forces in an attempt to drive the English out of Ireland. Tuesday through Saturday at 8, Saturday & Sunday at 3; $25. **Samuel Beckett Theater**, 410 West 42nd Street (279-4200).

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Saturday at 9, Sunday at 5; $18.50 to $22. At the **American Place Theater**, 111 West Forty-sixth Street (840-3074).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Callas, alone in Paris, reflecting on her life before, during, and after her involvement with Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 4/21, 28, at 7:30; $15. **Theater 22**, 54 West 22nd (580-3316).

MODIGLIANI—A revival of Dennis McIntyre's play, dealing with the life and creative process of the Italian/Jewish artist, starring Ronald Guttman; directed by Byrna Wortman.; Tuesday, Wednesday, Thursday, & Saturday at 8, Sunday at 2 & 7; $20-$22. **Jewish Repertory**, 344 East 14th Street (505-2667).

NATIVE SPEECH—Kario Salem stars in Eric Overmyer's play centering on the world of a post-apocalyptic disc jockey named Hungry Mother. With Alan Tung, Sami Chester, Jay Silverbird, Dehorah Mansy, Sixto Ramos, Iona Morris. Wednesday-Sunday at 8; 4/17-5/5; $12. **Soho Rep,** 46 Walter Street (869-3530).

NECROPOLIS—"*Virtue of Selfishness in Late Capitalism,*" a 3-part music-theater performance work created, written, and designed by Phillip Baldwin, with music by Jim Farmer, directed by Jorge Cacheiro. A look at the contortions of freedom and the rise of the modern American police state, with scenes set in 1955, 1987, and 2010 respectively. 4/19, 20 at 8 & 10:30; 4/21 at 5; $12. **INTAR**, 508 West 53rd Street (279-4200).

NEW VOICES—*(2nd Annual Spring One-Act Festival)*—Series A: Debbie Jones's *My Type*; Arden Lewis's *Rex*; Brian Dykstra's *Lot's Wife*, and Michael Schwartz's *Herders*. Series B: Marilyn Sevens's *Shall We Dance*?; Matthew Dixon's *Blackout*, and Michael Oaks and Jennifer Walls's *Migration*. The 2 series run in repertory Tuesday-Saturday at 8, Sunday at 7 (none on 5/12); $10 for each series; 4/24-5/19. At the **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

THE OLD BOY—A. R. Guerney's play about a politician (Stephen Collins) running for office who attends a New England prep school reunion and learns that one of his classmates is dying; directed by John Rubinstein. Thursday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. Playwrights Horizons, **Second Floor Studio**, 416 West 42nd Street (279-4200).

ONLY THE TRUTH IS FUNNY—Rick Reynolds in his one-man portrayal of autobiographical theater. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 7; $29.50; from 4/16. **Westside**, 407 West 43rd (246-0102).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, & above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. At the **Minetta Lane**, 18 Minetta Lane (420-8000). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug buse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PALS—Stephen Mantin's comedy, directed by Martin Shakar, is the story of four middle-aged friends who have known each other years on Manhattan's lower East Side. One of them has assumed a huge gambling debt. Tuesday-Saturday at 8, Sunday at 7; $18. **Theater Row Theater,** 424 West 42nd Street (279-4200).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

PYGMALION—George Bernard Shaw's comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegamt English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Tuesday-Saturday at 8, Wednesday, Saturday, Sunday at 2; $25-$35; through 4/28. **Roundabout,** 100 East 17th Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's play, set in 1950 Hollywood, focuses on a movie actress (Charles Busch), who finds out, to her horror, that she is married to a communist (Eeek!); directed by Kenneth Elliott. **WPA**, 519 West 23rd Street (206-0523).

REPERTORIO ESPANOL—Garcia Lorca's *La Casa De Bernarda Alba;* Jacobo Langsner's *Esperando La Carroza*; Donolores Prida's *Botanica;* Calderon de La Barca's *El Alcalde de Zalamea;* Roberto Cossa's *La Nonna;* Dolores Prida's *Botanica.*Gian-Carlo Menotti's *El Consul-;.Los Jibaros Progresistas*, Manuel Gonzalez's musical on a double bill with *El Huesped*, Juan Pedro Soto's play; *Esperando La Carroza*, by Jacobo Langner. Plays $15, musicals $20. *(For schedule information phone theater.)* **Gramercy Arts,** 138 East 27th (889-2850).

REMEMBRANCE—Aideen O'Kelly and Henry J. Quinn in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Tuesday through Saturday at 8; Wednesday, Saturday, Sunday at 2; $25-$27.50. **Irish Arts**, 553 West 51st Street (307-7171).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira in a life-and-death struggle for power of the Empire; directed by the author. Tuesday through Friday at 8; through 4/28; $15. **Wings**, 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the latter's book which served as a call to women of the world to declare their independence, talent, and the freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Ms Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $25 & $30; through 6/9. **Lamb's Theater,** (mainstage) 130 West 44th Street (997-1780).

SABINA AND LUCRECIA—Alberto Adellach's play, with Cordelia Gonzalez, Nancy Walsh, Tatiana Vecino, directed by Alba Oms, about women refugees from an asylum whose views of reality crash. In English Wednesday-Friday at 8; in Spanish, Saturday and Sunday at 2:30 and 8; $10 to $15.At the **Puerto Rican Theater**, 304 West Forty-seventh Street (354-1293).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's**, 130 West Forty-fourth Street (997-1780).

THE STICK WIFE—Darrah Cloud's tale, set in 1963 Birmingham, tells of three wives of Klan members who band together for support; directed by David Warren. Featured in the cast are Michael Countryman, Lindsay Crouse, Julie White, Margo Martindale. Tuesday-Sunday at 7:30; Saturday & Sunday at 3; $20; from 4/23. Manhattan Theater Club at **City Center Stage II**, 131 West Fifty-fifth Street (581-7907).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday-Friday at 8, Saturday at 3 nd 8, Sunday at 3 and 7; $25. Playwrights Horizons at**Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, with Robert Lansing, Neil Maffin, Matthew Ryan, Phyllis Somerville, set in Australia; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THREE SISTERS—David Mamet's adaptation of Anton Chekhov's play, directed by W. H. Macy. Set in the

19th century, story revolves about daughters of the late general, their lives in a provincial Russian town and yearning to return to gay Moscow. Elizabeth McGovern, Melissa Bruder, and Mary McCann are the sisters. Through 5/4, at 8; $12 (phone for specifics). **Atlantic Theater**, 336 West 20th Street (645-8755).

OYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen on a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. A Jean Cocteau Repertory production, at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

OFF OFF BROADWAY

HE AGONY AND ECSTASY OF LOVE—Two one-acters: Esther Pooser's *Loveseat* is about two people who love themselves more than they love each other; Daniel Meltzer's *The Battling Brinkmires* takes you on a fantasy trip to the Caribbean where voodoo prevails. Friday, Saturday, and Sunday at 7:30; through 5/5; $10. A Sevenfold Production at the **Musical Theater Works Studio 3D,** 440 Lafayette Street (769-8038).

MANDLA!—(*A Musical Biography of Nelson Mandela*): An original musical by Vernelle Edwards portrays the beginning of the South African movement for democracy; directed and adapted by Salaelo Maredi. Thursday-Saturday at 8, Sunday at 3; through 4/28; $10. Cultural Center at the **Greenwich Street Theater,** 547 Greenwich Street (941-5800).

ENT—Martin Sherman's play about repression is set in pre-war Germany and details the brutal treatment of homosexuals during the Nazi regime; directed by M. L. Kinney. Wednesday-Saturday at 8; through 4/20; $10. **DUO,** 62 East Fourth Street (598-4320).

LUES IN RAGS—Written and directed by Markata Kimbrell and set in the city's streets, play tells of a theater troupe of three actresses (Ariel Joseph, Marcia MacDonald, and Jennifer Johnson) who find inspiration for a new production in the lives of the homeless. Blues & jazz score by Nick Cosco. Thursday-Saturday at 7:30, Sunday at 3; $8; through 4/21. **Henry Street Settlement,** 466 Grand Street (598-0400).

HE CATALYST—Ronald Duncan's comedy, directd by Stephen Jobes, revolves around a married couple and the husband's secretary. Thursday through Saturday at 8, Saturday and Sunday at 2; $10. **29th Street Playhouse**, 212 West 29th Street (465-0575).

HE CHERRY ORCHARD—Anton Chekhov probes human frailties in his play focusing on the inevitable changes caused by reversals of fortune; directed by Lucy Keyes. Thursday through Saturday at 8, Sunday at 3; $10; through 4/21. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

USTODY—Tovah Feldshuh stars as a poet in Sandra Hochman and Marsha Singer's musical dealing with a group of six girls attending a Connecticut boarding school in the early 50s; directed by Mina Yakim. 4/19 through 28 (phone for specifics). At the **Westeth Theater Center**, 151 Bank Street (741-0391).

ON'T GET ME STARTED—Tina Smith stars in a one-woman show and develops a gallery of unrelated women; directed by Kathy Najimy. Wednesday-Friday at 8, Saturday at 2 & 8, Sunday at 3 & 7; $15-$18. **Theater Arielle,** 432 West 42nd Street (564-8038).

REAMERBOY—Anthony DiRossi's play presents an aspiring actor from the mid-West attempting to fulfill his dream of success in New York City theaters. Friday and Saturday at 8, Sunday at 6; $7; through 4/28. **Studio 305**, 119 West 23rd Street (967-7711).

AGLE OR SUN—Sabina Berman's Mexican play, *Aguila O Sol*, is performed here in English in translation by Isabel Saez. Employing Mexican masks, puppets, and music, play is the Aztec account of the Spanish Conquest of Mexico. Sundays, 4/21 and 28 at 2; $8. **Open Eye Theater**, 270 West 89th Street (769-4143).

DDIE GOES TO POETRY CITY—Richard Foreman's play, which he not only wrote, but directed and designed, about a city which is at once a land of life and death and self-discovery. Wednesday through Sunday at 7:30; through 4/28; $10 and $12. At the **La MaMa E. T. C. Annx**, 74A East Fourth Street (475-7710).

N EVENING IN THE BEDROOM—Three French playlets of romance and adventure written by Guy de Maupassant, *In the Bedroom, The Signal, and The Story of a Farm Girl*, adapted for the stage and directed by Harv Dean. Wednesday through Saturday at 8, Sunday at 3; $10; through 4/28. **Second Studio for Actors Theater**, 163 West Twenty-Third Street (463-7050).

THE FABULOUS FABLE FACTORY—A musical by Joseph Robinette, directed by Pat Sternberg, follows a boy as he meets 2,000-year-old Mrs. Aesop and then takes a fable-machine journey through space and time. Wednesday through Friday at 11 s.m. and 1 p.m.; Saturday and Sunday at 1 and 3; 4/17-21; (4/19 at 7 p.m.); $5. **The Little Theater at Hunter Colletge**, 68th Street and Lexington (772-4448).

FATA MORGANA—The New Talking Band in a large-scale theater piece for seventeen performers, written by Paul Zimet, set on the S.S. Magellan, a cruise ship on which a seriously ill woman, accompanied by her husband, has come to recuperate. Thursday through Sunday at 8; $5; 4/18 through 5/12. **Theater for the New City**, 155 First Avenue (254-1109).

THE FEVER—Wallace Shawn's monologue ia about the differences of rich and poor, apathy of the privileged, and a man's awakening to the horrors of repression in an authoritarian regime. Tuesday through Saturday at 8, Sunday at 3; $10. Through 4/21. At the **Mitzi E. Newhouse Theater**, Sixty-fifth Street and Broadway, at Lincoln Center (239-6200)

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENUF—A revival of Ntozake Shange's montage of voices from the souls of women of color, illuminating their lives, ralationships, and circumstances; directed by Jaye Austin-Williams. Performed in American Sign Language and English simultaneously. Thursday-Saturday at 7:30, Sunday at 2; $10; through 4/21. **Henry Street Playhouse**, 466 Grand Street (TDD 427-1880 or 368-6091 VOICE).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HOGAN'S GOAT—William Alfred's drama about love, betrayal, and political intrigue among Irish immigrants in 1890 Brooklyn; directed by Anthony Naylor. Wednesday-Saturday at 8, Sunday at 3; $10; through 4/21. **Nat Horne**, 442 West 42nd Street (765-4852).

THE KRYPTONITE KID—Randy-Michael Testa and Joseph Torchia's play follows the life of a typical American schoolboy of the 1950s who corresponds with his Superman hero. Eventually he pays a price for his unwavering faith in his idol, and embarks on a strange journey; directed by Stephen Nunns. Thursday-Sunday at 8; through 4/21; $10. At the **Kampo Cultural Center**, 31 Bond Street (1/718-768-3144).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

THE MADERATI—Richard Greenberg's comedy pokes fun at dilettantes and stockbrokers, suicidal poets, and "the Method", and other concerns of contemporary Manhattanites. Michel Ortlip directs. 4/25 through 5/12; $10. Weekdays and Saturday at 8, Sunday at 7. A New Nine Company production at the **Pelican Studio Theater**, 750 Eighth Avenue, (242-3470).

NEBRASKA—Keith Reddin's play, directed by Joe Mantello. Set in a preent-day Air Force Base, the play explores the lives of the men stationed at the base, men who always have their fingers on the button. Through 4/19 at 8; $10 (phone for specifics).**Naked Angels Theater**, 114 West 17thStreet (727-0020).

OF BLESSED MEMORY—George Rattner's drama tells about a clash betwen an insulated community of Hasidic Jews and a powerful Hispanic drug network in Williamsburgh, directed by David McKenna. Tuesday-Saturday at 8, Sunday at 3; through 4/21. **Harold Clurman Theater**, 412 West 42nd Street (246-5877).

OF MEN AND STEAMBOAT MEN—An episodic tale set in the mid-1970s on the last steamboat on the Mississippi, interviewing the stories of various crew members. 4/18-20, 28-30 (Thursdays to Saturdays) at 8; $8. **WOW Theater**, 59 East Fourth Street (460-8067).

SAVAGE IN LIMBO—John Patrick Shanley's tale of two girls, one a 32-year-old virgin, the other has been around the block more times than she can count; directed by Tony Greco. Wednesday-Saturday at 8, Sunday at 2; through 4/21; $10. Tiki-Ti East production at **Synchronicity**, 55 Mercer Street (982-8261).

SHALE ROAD—Donald Kvares's play about people being forced to move out of fixed conditions due to sudden, drastic changes in their lives. Thursday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3 and 7:30; through 4/28; $15. **Project Find-Hamilton House**, 141 West 73rd Street (627-2962).

THE STARVATION OF RUBY NELLIS—Jeff Rose's comedy, directed by Tony Phelan, about a girl, who under the direction of a strange pagan vision, sets out to save the world by staging a hunger strike on the White House lawn. 4/18 through 21, 4/24 through 28 at 8; $10. At the **Sanford Meisner,** 164 11th Avenue (206-1764).

THE STRONGER—A traditional revival of the Swedish playwright's one-act play, directed by Ron Nakahara, accompanied by a dance interpretation of the piece choreographed by Kris Jackson. 4/26 at 7, 4/27 at 3 and 7; $10. At the **Alma Schapiro Center**, Columbia University, 610-15 West 115th Street (675-0767).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TRAVESTIES—Tom Stoppard's comedy about an imagined encounter of James Joyce, Lenin, & Tristan Tzara in Zurich during WW II; directed by Julie Mullen. Wednesday-Saturday at 8, Saturday at 3; $6; 4/17-20. **Schapiro Center**, 605 West 115th (854-6920).

THE TRIAL OF THE CATONSVILLE NINE—Daniel Berrigan's play, directed by R. A. Waite, deals with the Berrigan brothers, both Catholic priests and renouwned peace activists, who, with 7 other respectable American citizens, were dubbed the "Catonsville Nine," when they seized and destroyed 378 draft files in an effort to slow the "war machine." Wednesday-Saturday at 8, 4/24-5/11; $10. **Colony Theater**, 152 West Seventy-first Street (595-0355).

THE TRIANGLE PROJECT—Daniel Reitz and Barbara Wiechmann's play, based on the victims of the 1911 shirtwaist factory fire. Friday-Sunday at 8; through 4/21; no Mondays; $10 (phone for specifics). At the **One Dream**, 232 West Broadway (795-3985).

VERDICT—A murder mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue, murder, and romance; directed by Fred Fondren. Wednesday-Saturday at 8; through 4/20; $10. From 4/26, Friday and Saturday at 8; through 5/11. **Prometheus**, 239 East Fifth Street (477-8689).

WAITING FOR GODOT—Samuel Beckett's tragic distillation of the helplessness of the human condition while Vladimir and Estragon await the arrival of the mysterious Mr. G; directed by Anne de Marc. Wednesday-Saturday at 8; $10; 4/24-6/1. **House of Candles Theater**, 99 Stanton Street (353-3088).

WALKING THE BLONDE—Leigh Curran's play about a professional woman (Lee Brock) who falls apart when her dog dies and her lover announces she's pregnant and intends to have the baby; directed by Leonard Foglia. Thursday-Sunday at 8; through 4/21; $12. A Barrow Group production at **LaMaMa E. T. C.'s First Floor**, 74A East 4th Street (475-7710).

THE WATER ENGINE—David Mamet's play, directed by Bill Nickerson, asks the question: What happens when a man invents a machine that could change the world as we know it and Somebody doesn't like it? Thursday-Saturday, 4/18-5/8 (phone for times); $10. At the **Oasis Theater**, 230 East 9th Street (673-3706).

WE ARE YOUR SISTERS—A celebration of the courage of African-American women who survived the experience of slavery and met the challenge of freedom, told in their own words; adapted from Dorothy Sterling's book. 4/17, 18, 19, 20, at 8; $10. At the **Mazur Theater**, 555 East Nintieth Street (787-0422).

WOYZECK—Georg Buchner's play, directed by Nedim Saban. Wednesday-Sunday; $6-$8; phone for specifics; through 4/28. No More Museum production at the **Elysium**, 204 East 6th Street (529-1329).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Still-life and landscape paintings from 1985 to 1990; through 4/27. Davis & Langdale, 231 E. 60th St. (752-7764).

GUY BARDONE—Paintings of Greek landscapes and still lifes; through 5/4. Findlay, 984 Madison Ave. (249-2909).

JOHN BENNETT—Paintings, sculptures, and drawings; through 5/15. Cade, 1045 Madison Ave. (734-3670).

VARUJAN BOGHOSIAN—New constructions and collages made with found objects; through 5/26. Bernard, 33 E. 74th St. (988-2050.

JAMES LEE BYARS—Recent sculptures carved from blue African granite; through 5/18. Werner, 21 E. 67th St. (988-1623).

JUDITH COTTON—Recent oil and encaustic paintings of nudes and flowers; through 4/27. Graham Modern, 1014 Madison Ave. (535-5767).

RALSTON CRAWFORD—Paintings, watercolors, drawings, prints, and photographs with marine themes; through 4/20. Hirschl & Adler, 21 E. 70th St. (535-8810).

MICHAEL DAVID—New encaustic paintings that use an image of Georgia O'Keeffe taken from a Stieglitz photograph as an underpinning; through 4/27. Knoedler, 19 E. 70th St. (794-0550).

GEORGE GROSZ—Satirical cartoons produced in Berlin between 1918 and 1920, and later works, including scenes of Berlin and New York; through 5/31. Soufer, 1015 Madison Ave. (628-3225).

JENNIFER LEE—New ceramic vessels by a British artist; through 5/31. Graham, 1014 Madison Ave. (535-5767).

LUIGI LUCIONI/LOUIS LOZOWICK—Still-life paintings/Lithographs from the 1920s and early 1930s that depict industrial and urban images. Through 4/20. York, 21 E. 65th St. (772-9155).

THOMAS MCNICKLE—Recent landscape paintings of Pennsylvania; through 4/27. Cudahy's, 170 E. 75th St. (879-2405).

PETER NADIN/JESSICA STOCKHOLDER—Mixed-media works and collages that combine motifs and techniques from 19th-Century nature morte, landscape, and portraiture genres with abstraction/Assemblages of natural and and man-made objects painted in vivid colors. Through 5/4. Adelson, 25 E. 77th St. (439-6800).

NATHAN OLIVIERA—Gestural figurative paintings from 1959 to the present and monotypes; through 5/4. Salander-O'Reilly, 20 E. 79th St. (879-6606), Mon.–Sat. 9:30–5:30.

ALFONSO A. OSSORIO—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).

DAVID SALLE—Recent paintings that juxtapose images from art history and popular culture; through 5/4. Gagosian, 980 Madison Ave. (744-2313).

LORRAINE SHEMESH—Recent realist paintings including self-portraits; through 5/4. Stone, 48 E. 86th St. (988-6870).

BERNARD SIDI/REBECCA ZILENSAGER—Found wood sculptures of animals and people/Color photographs of walls and windows. Through 4/27. Urdang, 23 E. 74th St. (288-7004).

MARINA STERN—Realist paintings and drawings; through 5/11. Forum, 1018 Madison Ave. (772-7666).

DAVID STOREY/JOSEPH BREITENBACH—New paintings on black grounds/Color photographs that are some of the earliest examples of color photography. Through 4/27. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

IDELLE WEBER—"East End Paintings"—recent paintings from the new "Trash" series; through 4/27. Ralph, 43 E. 78th St. (288-5222).

JAN WIERIX—Pen and ink drawings by this Antwerp artist (c. 1549–1618) that depict scenes from the Book of Genesis; through 6/1. Feigen & Co., 49 E. 68th St. (628-0700).

JACK YOUNGERMAN/RICHARD BAKER—Recent sculpture in carved mahogany, bronze, and aluminum/New paintings. Through 4/27. Washburn, 41 E. 57th St. (753-0546).

MICHAEL ZANSKY—Burned wood relief carvings with mixed media, plus drawings; 4/19–/11. Berry-Hill, 11 E. 70th St. (744-2300).

57th Street Area

ADELE ALSOP—Recent landscape paintings; through 4/27. Schmidt-Bingham, 41 W. 57th St. (888-1122), Mon.–Sat. 10–6.

CURTIS ANDERSON—An installation incorporating a new sculpture multiple; through 4/27. Baron/Boisante, 50 W. 57th St. (581-9191).

MICHAEL BERGT—Realist paintings, drawings, and sculpture that use myth as a theme; through 4/27. Midtown Payson, 745 Fifth Ave. (758-1900).

NELL BLAINE—Recent paintings, including flower studies and scenes in Gloucester, Massachusetts and New York. Through 4/20. Fischbach, 24 W. 57th St. (759-2345).

HARVEY BREVERMAN—Paintings of scenes from his studio; 4/20–5/18. Babcock, 724 Fifth Ave. (535-9355).

CLARENCE HOLBROOK CARTER—Paintings from his "Stair" series of 1980–82; through 5/1. Deutsch, 29 W. 57th St. (754-6660).

LYNN CHADWICK—Recent figurative bronze sculpture; through 4/27. Marlborough, 40 W. 57th St. (541-4900).

IVAN CHERMAYEFF—Collages made with torn scraps of colored paper, collected old items, and handwriting samples; through 5/4. Ulysses, 41 E. 57th St. (754-4666).

SUE COE—Paintings and drawings with political themes from the past ten years; through 5/4. St. Etienne, 24 W. 57th St. (245-6734).

GEORGE CONDO—New paintings; 4/19–5/21. Pace, 32 E. 57th St. (421-3292).

LEO COPERS—New sculpture installations and drawings by this Belgian artist who uses such off-beat materials as flames, ice, crystal, gold, light, and electricity; through 5/4. Tilton, 24 W. 57th St. (247-7480).

MATTHEW DAUB—Paintings of New York City street scenes, subways, and suburbs; through 4/27. French, 41 W. 57th St. (308-6440).

JOHN DUNNIGAN—Recent furniture that juxtaposes classical and modern forms; through 6/1. Joseph, 745 Fifth Ave. (751-5550).

KENNETH EVETT/AINSLIE BURKE—Recent watercolors/Vividly-colored landscape paintings. Through 4/27. Kraushaar, 724 Fifth Ave. (307-5730).

DAVID FINKBEINER—Pastels, watercolors, and drypoints that depict interiors of abandoned buildings in the village of Valdottavo in Tuscany; through 5/11. Fitch-Febvrel, 5 E. 57th St. (688-8522).

GONZALO FONSECA—Architectonic sculptures in carved marble, brownstone, and limestone, in a series titled "Sabbakhin"; through 4/30. Herstand, 24 W. 57th St. (664-1379).

HELEN FRANKENTHALER/WILLARD BOEPPLE—New large-scale abstract paintings; through 5/11/Architectonic sculptures executed in maple and white cedar; through 4/27. Emmerich, 41 E. 57th St. (752-0124).

KATHRYN FREEMAN—Allegorical paintings of figures in parks and shops that are built around seemingly casual incidents;through 4/30. Tatistcheff, 50 W. 57th St. (664-0907).

SIDNEY GOODMAN—Recent figurative paintings; through 5/11. Dintenfass, 50 W. 57th St. (581-2268).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

JOHN HEARTFIELD—His photomontages from the magazine *Arbeiter Illustrierte Zeitung (Worker's Illustrated Press)* published between 1930–38; through 5/18. Kent, 41 E. 57th St. (980-9696).

CHARLES HINMAN—Wall constructions in a series titled "Polyphemos"; through 5/4. Drake, 50 W. 57th St. (582-5930).

DAVID HUMPHREY—Recent paintings; through 4/27. McKee, 745 Fifth Ave. (688-5951).

SHEILA ISHAM—Large-scale paintings of bulls in fiery colors; through 5/4. Siegel, 24 W. 57th St. (586-0605).

JULIO LARRAZ/JOHN VAN ALSTINE—Paintings of figures that use the sea as a backdrop/Large-scale colored pastel and charcoal drawings. Through 5/4. Haime, 41 E. 57th St. (888-3550).

MEDRIE MACPHEE—Paintings and drawings of abandoned iron and steel factories, water towers, and miscellaneous machinery; through 4/27. Daverio, 41 E. 57th St. (826-4210).

JOHN MARIN/CHARLES BURCHFIELD—Paintings of woods and trees by both; 4/23–5/25. Kennedy, 40 W. 57th St. (541-9600).

JAMES MCGARRELL/SANDY WINTERS—Two large-scale diptychs and related paintings/Drawings. Through 4/27. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOAN MITCHELL—Recent abstract paintings; through 4/20. Miller, 41 E. 57th St. (980-5454).

PIET MONDRIAN—Paintings of flowers that date from the first decade of the 20th century through the 1930s, several on loan from public and private collections; through 4/27. Janis, 110 W. 57th St. (586-0110).

JUAN MUNOZ—Sculptures of dwarfs, ballerinas, balconies, and out-of-proportion figures made with paper mache, bronze, wood, and iron brackets, plus geometric tile floors; through 4/27. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

KENZO OKADA—Abstract Expressionist paintings covering the years 1956 to 1976; through 5/7. Del Re, 41 E. 57th St. (688-7019).

MARTHE ORANT—Paintings of landscapes, seascapes, and street scenes by a French artist (1874–1957); through 4/27. Hammer, 33 W. 57th St. (644-4400).

GABOR PETERDI/DAVID PROVAN—Landscape and seascape paintings inspired by recent trips to Hawaii, Mexico, and New England/New sculpture. Through 4/30. Borgenicht, 724 Fifth Ave. (247-2111).

LIUBOV POPOVA—Constructivist paintings and drawings by this Russian Avant-Garde artist; through 4/27.

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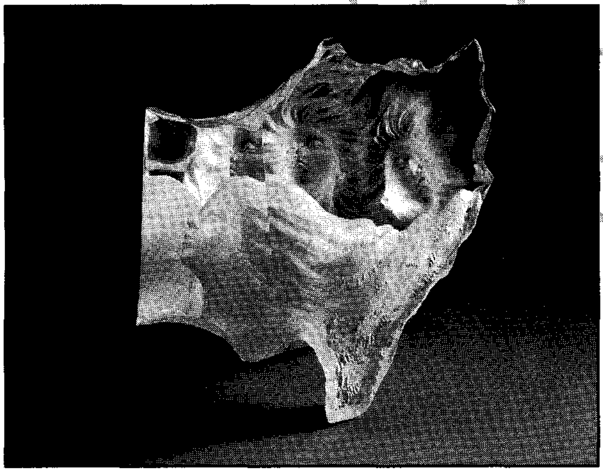
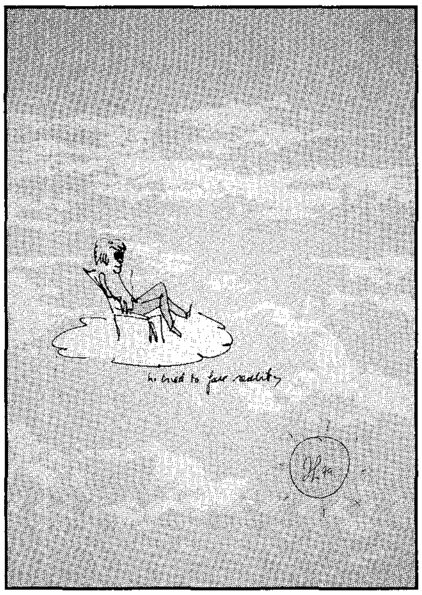


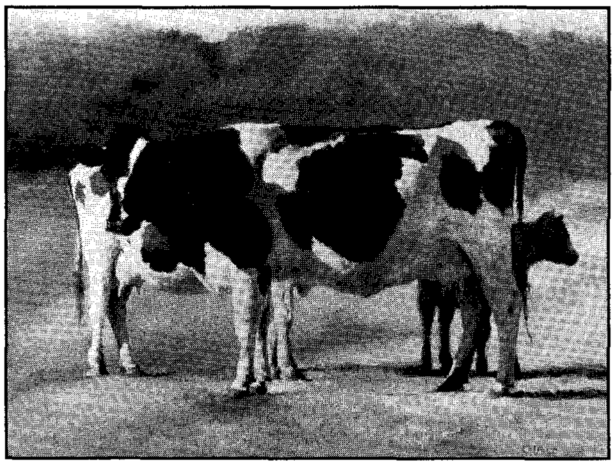
Above: Michael Wilkinson, *Atlanteans II-Sirens*, acrylic, 16 in. high, 1991, ed. of 300. The Meisner Gallery, Inc., 516-249-0680. *Booth No. 2721*

Left: Brassaï, *Les Escaliers de Montmartre, Paris*, 1936. Fotofolio, 212-226-0923. *Booth No. 2192*

Right: John Lennon, *He Tried To Face Reality*, serigraph, 22" x 30." Bag One Arts, 212-595-5537. *Booth No. 3438*



he tried to face reality



Below: Chase Chenoff, *Cows II*, serigraph, 18" x 23," ed. of 350. Morosstudio Originals, Inc., 213-323-8465. *Booth No. 2411*

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Adler, 41 E. 57th St. (308-0511).

CLARICE SMITH—Representational paintings; through 4/27. Kennedy, 40 W. 57th St. (541-9600).

MICHAEL TETHEROW—Recent paintings and drawings that continue his dialogue with nature; 4/23–6/1. McCoy, 41 E. 57th St. (319-1996).

JOHN R. THOMPSON—Paintings and wood on glass; 4/17–5/15. Ross, 50 W. 57th St. (307-0400).

SoHo and TriBeCa

BILL ALBERTINI—Two and three-dimensional works that use history as subject matter; through 4/27. Viafora, 568 Broadway (925-4422).

CURTIS ANDERSON—New work; 4/17–5/15. Kasmin, 580 Broadway (219-3219).

TOYCE ANDERSON—Wall constructions made with wood, canvas, paint, and paper, depicting still lifes, self-portraits, and fragments of imagery from popular culture; through 5/7. Kelly, 591 Broadway (226-1660).

JOHN ARMLEDER—New work; through 5/18. Gibson, 568 Broadway (925-1192).

ILAN AVERBUCH—Monumental sculptures of wood, lead, stone, and copper that evoke such dichotomies as male and female, war and peace, and life and death; through 4/20. Hoffman, 429 W. Broadway (966-6676).

DOMINGO BARRERES—New paintings that depict spirals and objects that look like weights of measure floating in architectural spaces; through 5/4. Munroe, 130 Prince St. (226-0040).

GEORG BASELITZ—New woodcuts and lithographs; through 5/25. Alexander Editions, 476 Broome St. (925-2070).

DOMENICO BIANCHI—Recent small-scale paintings on a variety of surfaces including carved wood and Roman roof tiles; through 4/27. Sperone Westwater, 142 Greene St. (431-3685).

JAMES BIEDERMAN/SUSAN LEOPOLD—New large-scale paintings/Boxes with fish-eye lens, through which interiors of deserted and lonely places can be viewed. Through 4/20. Weber, 142 Greene St. (966-6115).

ROSS BLECKNER—Recent paintings in which the artist's recurring Symbolist imagery—urns, candelabras, birds, and garlands—is set within vast, murky fields occasionally pierced by light; through 4/27. Boone, 417 W. Broadway (431-1818).

STANLEY BOXER—Drawings from 1950 to 1990, including images of baseball diamonds, fruits and vegetables, and beach bathers; through 5/11. Dorsky, 578 Broadway (966-6170).

ERNEST BRIGGS/EDWARD DUGMORE—Early and later abstract paintings by these two California artists; 4/18–5/25. Shapolsky, 99 Spring St. (334-9755).

LOUISA CHASE—Recent paintings; through 4/27. Alexander, 59 Wooster St. (925-4338).

DAVID CHOW—Large-scale paintings of different flowers, all comprised of three horizontal panels; through 5/4. Lipton, 67 Prince St. (925-7140).

SEYMOUR CHWAST—New painted metal sculptures; through 5/4. Lustrare, 176 Prince St. (274-1880).

FRANCESCO CLEMENTE—New etchings that have the human figure as a central motif; through 5/18. Crown Point Press, 568 Broadway (226-5476).

WILLIAM CONGDON—Abstract paintings from the 1950s; through 5/4. Bace, 584 Broadway (925-3989).

WILLIAM COPLEY—Recent narrative paintings of cartoon-like figures in interiors; 4/20–5/15. Kind, 136 Greene St. (925-1200).

MARK DEPMAN—A conceptual environment that exists in the memory of a computer, using illuminated film that depicts text, surveillance images, and the human figure; through 5/4. Klagsbrun, 51 Greene St. (925-5157).

LUIS DE JESUS—A "room" made out of a cardboard box that contains the artist's bed and boots, and explores the phenomenon of self-mutilation; through 4/27. Wessel O'Connor, 580 Broadway (219-9524).

JOHN DONAHUE/DAVID WELLS—Wall sculptures of found objects that are linked together that explore memory and loss/Photomontages on metal and sculptures with environmental themes. Through 5/11. Anderson, 63 Thompson St. (431-8547).

JACKIE FERRARA—New pyramidal sculptures in stained poplar; through 5/18. Klein, 594 Broadway (431-1980).

ALAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

LAURA FOREMAN—Recent birdhouse sculptures made with such materials as rubber, clay, leather, raisins, peanuts, fabric, and plaster; through 5/11. Yi, 249 Centre St. (334-5189).

JOANNE FREEMAN—Heavily-layered and scraped abstract paintings inspired by aging objects and peeling walls the artist observed during a trip to Italy last summer; through 5/1. Cutler, 164 Mercer St. (219-1577).

LORENZO GATTI—Iron and wood sculptures, plus paintings and drawings; through 5/24. C & A, 96 Spring St. (431-8664).

JOHN GELDERSMA/GREGG SMITH—Eleven-foot-tall wood sculptures titled "Spirit Poles"/Landscape paintings in oil stick. Through 4/27. Sharp, 8 Spring St. (966-5888).

SAM GILLIAM—His "draped" paintings from the early 1970s; 4/19–5/25. Fendrick, 568 Broadway (966-2820).

SHARON GOLD—New paintings; through 5/4. Rosenberg, 115 Wooster St. (431-4838).

PAN GONGKAI—Paintings on paper, and paintings by his father Pan Tianshou (1897–1971), one of the masters of Chinese painting; through 5/4. Briet, 558 Broadway (334-0433).

ANTONY GORMLEY—Recent figurative sculptures in terracotta, and an amorphous sculpture that hangs from the ceiling; through 4/27. Ala, 560 Broadway (941-1990).

ROBERT GROSVENOR—New sculpture; through 5/4. Cooper, 155 Wooster St. (674-0766).

JAN GROTH—Recent bronze sculpture; through 5/1. Brown, 560 Broadway (219-1060).

MARY HAMBLETON—Heavily-impastoed abstract paintings; 4/20–5/21. Auchincloss, 558 Broadway (966-7753).

GODWIN HOFFMANN—Abstract paintings; through 5/4. Engelhorn, 591 Broadway (966-6882).

JEAN HOLABIRD—Watercolors and paintings on freestanding screens that depict arrangements of palm leaves, ancient ruins, and city scenes; 4/18–5/17. Neo Persona, 51 Hudson St. (406-9835).

MICHAEL HURSON—New paintings and drawings; through 5/4. Cooper, 155 Wooster St. (674-0766).

DAVID IRELAND—An installation; through 5/16. Brandt, 568 Broadway (431-1444).

PAUL JENKINS—Recent abstract paintings in a series titled "Conjunctions and Annexes"; through 5/18. Gimpel Weitzenhoffer, 415 W. Broadway (925-6090).

JASPER JOHNS—Prints from his "Alphabets," "Flags," "Numbers," and "Target" series; through 4/27. Stux Modern, 155 Spring St. (219-2243).

DANIEL KELM—New sculptural bookworks; 4/19–5/11. Granary Books, 568 Broadway (226-5462).

KAREN KILIMNIK—An installation that covers a variety of themes, including suicide, drugs, schoolyard massacres, and Napoleonic battles; through 4/25. 303, 89 Greene St. (966-5605).

TSCHANG-YEUL KIM—New paintings; 4/19–5/18. Staempfli, 415 W. Broadway (941-7100).

BILL KOMOSKI—Luminous abstract paintings that refer to photomechanical technology; through 4/27. Wingate, 578 Broadway (966-5777).

YUKIMURA S. KONISHI—Oil on canvas and fabric on paper collages; through 5/4. Humphrey, 594 Broadway (226-5360).

GUILLERMO KUITCA—New paintings; through 4/27. Nosei, 100 Prince St. (431-9253).

KEVIN LARMON—New paintings with visceral surfaces that continue his exploration of the figure and still life; through 5/4. Marcus, 578 Broadway (226-3200).

SUSAN LAUFER—Recent works on paper with complex impasto grounds; through 4/27. Van Eck, 420 W. Broadway (219-0717).

BERTRAND LAVIER—Thickly-painted found objects such as road signs, a refrigerator, and a grand piano; through 5/4. Castelli, 420 W. Broadway (431-5160).

BARRY LE VA—Recent drawings and large-scale wall and floor sculptures; through 4/27. Sonnabend, 420 W. Broadway (966-9218).

ROY LICHTENSTEIN—New prints from his "Interior Series"; through 5/4. Castelli Graphics, 578 Broadway (941-9855).

JOHN LINDELL—Installations of wall drawings. At Cugliani, 508 Greenwich St. (966-9006), through 5/11, and Audiello, 142 Greene St. (966-8830), through 5/4.

CHRISTOPHER LONG—Highly-realistic paintings of familiar cartoon characters, and of shirts and tee-shirts; through 4/23. Nerlino, 96 Greene St. (966-1661).

LYNN MCCARTY—Intimately-scaled works with rich surfaces that deal with geometry in mysterious settings; through 4/27. Toll, 146 Greene St. (431-1788).

MARLENE MCCARTY—Stretched canvases that have objects attached to them, in a series titled "Stretch and Burn"; through 5/11. Metro Pictures, 150 Greene St. (925-8335).

JOE MCGILL/AMY SILLMAN—Box assemblages by a young Dublin artist that chronicle legends, biblical events, and everyday Irish life/Paintings that depict repetitive patterns copied from William Morris wallpaper, lingerie, and alphabets. Through 5/4. Ledis-Flam, 584 Broadway (925-2806).

FREDDA MEKUL—Abstract paintings on grids using colors and shapes that are ominously militaristic; through 5/2. Donahue, 560 Broadway (226-1111).

MARTIN MULL/PHYLLIS HERFIELD—Paintings/Portraits of art dealers, artists, and others involved in the New York art world. Through 4/27. Helander, 415 W. Broadway (966-9873).

ELIE NADELMAN—Figurative drawings dating from 1904 to 1921, including early works executed in Paris and later works made after he moved to New York, plus bronzes; through 5/11. Thorp, 103 Prince St. (431-6880).

JOHN NEWMAN—Drawings that have been studies for sculpture, on colored paper; through 5/11. Nolan, 560 Broadway (925-6190).

KINGSLEY PARKER—New sculptures using the image of the oil tanker; through 5/4. Condeso/Lawler, 76 Greene St. (219-1283).

PETER PEREZ—Wall sculptures made with disparate objects such as clocks and underwear; through 5/4. Pearl, 420 W. Broadway (966-6606).

CHRIS PFISTER—Paintings that depict enigmatic characters in inexplicable narratives, using imagery and styles appropriated from art history and 19th-century photography; through 5/10. Lee, 588 Broadway (966-2676).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

RONA PONDICK—Sculptures that combine seemingly unrelated objects and materials; through 5/4. Fiction-/nonfiction, 21 Mercer St. (941-8611).

RICHARD PRINCE—New large-scale silkscreened paintings that are a collage of word, gesture, and image; through 5/11. Gladstone, 99 Greene St. (431-3334).

TONI PUTNAM—Cast bronze sculptures of symbols from mythology, alchemy, and religion; through 5/4. Hawkins, 448 W. Broadway (477-5699).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; through 5/31. Sragow, 67–73 Spring St. (219-1793).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

ARCHIE RAND—His "Letter Paintings" of 1968–71, in which the artist combined subject matter and unique surface texture with texts that payed homage to jazz and rock'n'roll musicians of the 1950s and 60s; through 5/18. Exit Art, 578 Broadway (966-7745).

LEN ROSENFELD—Drawings in graphite on paper and wood; through 5/1. Knitting Factory, 47 E. Houston St. (219-3006), daily 5–9.

EDWARD RUSCHA—New prints; through 5/4. Castelli, 578 Broadway (941-9855).

GEORGE SARU/JACKQUE WARREN—Recent paintings that are influenced by the folk art of his native Romania, Cubism, and pre-Columbian art/Abstract paintings with figurative elements. Through 5/4. Dome, 578 Broadway (226-5068).

JON SCHUELER—New paintings in a series titled "The

Woman and the Sky"; through 4/24. Perlow, 560 Broadway (941-1220).

BILL SCHWARZ—Paintings, assemblages, sculpture, and photography; through 4/27. Theodore, 580 Broadway (274-8260).

JUDITH SHEA—Four cast bronze sculptures that the artist likens to 20th-century monument statuary; through 4/27. Protetch, 560 Broadway (966-5454).

RAY SMITH—Small carved wood sculptures with figurative elements and larger free-standing anthropomorphic works made with found objects; through 4/27. Sperone Westwater, 121 Greene St. (460-5497).

ANTONIO TOCORNAL—An installation of 143 small-scale paintings of miniature compartment boxes; through 5/25. Bitter-Larkin, 597 Broadway (219-0150).

CINDY TOWER—An installation of boxes and painted found objects such as car seats; through 5/11. Cleaver-/Callahan, 568 Broadway (925-2350).

TYLER TURKLE—Recent paintings; through 5/1. Greenberg Wilson, 560 Broadway (966-2024).

IOSE IBANEZ VIANA—Ethereal abstract paintings; through 5/6. Leonard, 138 Wooster St. (677-1223).

IULIA WACHTEL—New multi-paneled paintings of cartoon figures set in landscapes; through 4/27. American Fine Arts, 40 Wooster St. (941-0401).

IOAN WALLACE—New works; through 5/11. Postmasters, 80 Greene St. (941-5711).

MEL WATKIN—A pencil-drawn installation that covers the walls with intricate patterns and pictures of hearts and organs; 4/19–5/11. Franklin Furnace, 112 Franklin St. (925-4671).

IAMES WATKINSON—Structures and boxes that explore his themes of the forest and a nostalgic longing for shelters; through 4/27. Cavin-Morris, 560 Broadway (226-3768).

CLEMENS WEISS—Structures that contain drawings, paintings, and writings; 4/20–5/25. Feldman, 31 Mercer St. (226-3232).

H. C. WESTERMANN—Watercolors, drawings, and prints from 1968–1974; through 5/11. Lennon, Weinberg, 580 Broadway (941-0012).

/IVIAN WOLOVITZ—Luminous collaged paintings; through 5/1. Haller, 415 W. Broadway (219-2500).

IOHN ZINSSER—New abstract paintings; through 4/27. Pretto, 54 MacDougal St. (673-7662).

Other

ILEXANDER FISCHER/JUAN USLE—Fragile carved wood sculptures suspended from the ceiling/Abstract paintings that explore color relationships. Through 4/25. Swiss Institute, 35 W. 67th St. (496-1759).

.AURA LEVINE—Narrative paintings; through 5/12. Illustration, 330 E. 11th St. (979-1014).

GROUP SHOWS

Madison Avenue and Vicinity

;HINA INSTITUTE IN AMERICA—125 E. 65th St. (744-8181). "Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel"; 4/20–6/15.

IUNTER COLLEGE—68th St. and Lexington Ave. (772-4991). "Eight Young Artists, Then (1964) and Now (1991)," with works by Andre, Bannard, Barry, Huot, Johanson, Milkowski, Ohleson, Syverson; through 5/10.

A BOETIE—9 E. 82nd St. (535-4865). Collages by Arp, Brandt, Hoech, Michel, Rosanova, Vordemberge-Gildewart, others; through 6/7.

IARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Clark, Hallowell, Hartley, Lawson, Sloan, others; through 5/4.

IARKS—1018 Madison Ave. (861-9455). "Artists' Sketchbooks," with sketchbooks on loan from Andre, Bourgeois, Clemente, Johns, Marden, Pollock, Reinhardt, Ryman, Schnabel, Twombly, Winters, others; through 5/4.

CULPTURE CENTER—167 E. 69th St. (879-3500). Benefit sale to support the Sculpture Center exhibition program, with works by Ball, Bard, Connor, Coyne, Dennis, Fasnacht, Fried, Haley, Jagger, Kahn, Knowlton, Westerlund Roosen, Yoder, others; through 4/27.

PANIERMAN—50 E. 78th St. (879-7085). "Artists of Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; through 5/4.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). "Spanish Prints in the Eighties," with works by Chillida, Cronica, Valdes, Villalta, others; through 4/27.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Bowling, Hunt, Sicilia; through 4/27.

CLARK—24 W. 57th St. (246-2205). Ceramic works by Bonhert, Buzio, Cornelius, Elozua, Rohlfing, Takamori; through 5/4.

DE NAGY—41 W. 57th St. (421-3780). Abstract paintings by Lambrechts, Matthews, Rosenthal; 4/18–5/11.

DRUTT—724 Fifth Ave. (974-7700). Works by Ellis, Mayr, Toubes, White; through 5/11.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

ROSENFELD—50 W. 57th St. (247-0082). American abstract paintings from the 1930s by Bolotowsky, Cavallon, Diller, Gallatin, Greene, Kamrowski, Morris, Shaw, others; through 4/27.

SHEEHAN—41 E. 57th St. (888-4220). Prints by Baselitz, Polke, Richter; through 4/30.

THE EQUITABLE CENTER—787 Seventh Ave. (554-1704), by appointment only, Mon.–Fri. 2:30–4:30. "Blossoms in Black and White," with prints of flowers from the Reba and Dave Williams Collection, by Diebenkorn, Huntley, Mazur, Sultan, Warhol, others; through 5/30.

SoHo and TriBeCa

ART IN GENERAL—578 Broadway (219-0473). Works by Bell, Fintz, Gonzalez, Kellner, Seator, Shepp, Tsao; through 5/11.

ARTISTS SPACE—223 W. Broadway (226-3970). "Western Agenda: Deborah Garwood, Ava Gerber, Page Hauser, Rita McBride, John Monti, David Schafer"; "Reconstructions: Assemblages by Jim Rittiman"; "Boxes: Sculpture by William White"; through 5/4.

CLOCKTOWER—108 Leonard St. (233-1096). "Perspectives in Conceptualism: An Exhibition of Soviet Conceptual Art"; through 4/21.

GOOD—532 Broadway (941-8066). Works on paper by Colson, Haynes, Humphries, Lucas, Martin, Row; through 4/27.

GUIDARTE—379 W. Broadway (219-2244). Drawings by Bourgeois, Ford, Hammond, Jonas, Mitchell, Murray, Phelan, Pfaff, Rothenberg, Zimmerman, others; through 5/15.

INGBAR—578 Broadway (334-1100). Paintings and sculpture by Anderson, Brody, Frazowatz, Gavin, Hammerman, Rosenfeld, Strong, Quisgard; through 5/4.

JAMISON THOMAS—588 Broadway (925-1055). "Compulsion," with works by Basquiat, Flechemuller, Frady, Jensen, Sisto, Thatcher, others; through 4/27.

LORENCE-MONK—578 Broadway (431-3555). Drawings by Artschwager, Baselitz, Bourgeois, Cezanne, Diller, Giacometti, Guston, Johns, Kelly, Lewitt, Marden, Mondrian, Nauman, Ruscha, Saret, Twombly, Winters, others; through 5/11.

LORENCE MONK—568 Broadway (431-3555). Black and white prints by Albers, Baechler, Clemente, Close, Held, Hockney, Picasso, Rauschenberg, others; through 5/11.

O.K. HARRIS—383 W. Broadway (431-3600). Works by Brodsky, Geiger, Ginder, Novarra; through 4/27.

SHAFRAZI—130 Prince St. (274-9300). Works by DiBenedetto, Fehlau, Mosset; through 4/27.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). "Out of Found," with works by Bell, Hirschberg, Martin, Newland; through 5/11.

STEINBAUM—132 Greene St. (431-4224). Works by Hammer, Dinh Le, Shaw, Tacha; through 5/4.

Other

ELSTON—214 E. 9th St. (254-0391). "The New York School: Works on Paper, 1950s–1960s," with works by Agostini, Carone, Cavallon, Dehner, Kadish, E. de Kooning, Matter, Nakian, Pavia, Resnick, Ruben, Strautmanis, others; through 5/18.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Interrogating Identity," with works by Araeen, Bellmore, Chong, Chan, Hatoum, Lovell, Piper, Simmons, others; through 5/18.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211). "Collages: New Applications," with works by Andrews, Ben-Haim, Baldessari, Bickerton, Miss, Paik, Pindell, Ruppersberg, Scanga, Vaisman, others; through 5/4.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Drawings by six sculptors, including Ambrose, De Gennaro, Fasnacht, Godfrey, Spitzer, Zito; through 5/11.

P.S. 122—150 First Ave. (228-4150). "A Different Normal," with works by Corbin, McPhail, Mullen, Petersen; through 4/24.

RYAN—452 Columbus Ave. (799-2304). American prints executed between 1905–1948, by Allen, Bertoia, Lozowick, Margolies, Wood, others; through 4/27.

THE NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). Drawings by Avril, Baselitz, Downes, Marden, Porter, Santore, True, Wilmarth, others, curated by John Lees; through 5/4.

WHITE COLUMNS—154 Christopher St. (924-4212). "Lyric Uses for Beauty at the End of the Century," with works by Abrams, Anderson, Goldberg, Howard, Landers, Pfister, Weatherford, others; "White Room Program," with works by Chung, Hughes, Tompkins; through 4/21.

PHOTOGRAPHY

BRUCE BARNBAUM/KAREN HALVERSON—Photographs of abstracted landscapes in California, Utah, and Arizona/Color photographs of deserts in the American West. Through 5/25. Witkin, 415 W. Broadway (925-5510).

JOHN COPLANS—Recent multi-paneled photographs depicting separate parts of his body, in a series titled "Self Portraits"; through 4/20. Lelong, 20 W. 57th St. (315-0470).

ALAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

JOAN FONTCUBERTA—Photograms on patterned wallpaper, gift wrapping, and other materials decorated with flowers, plants, birds, and fruit, in a new series titled "Paper Gardens," at Zabriskie, 724 Fifth Ave. (307-7430), through 5/22; photographs from the 1970s to the present, from three different series, at Lieberman & Saul, 155 Spring St. (431-0747), through 5/15.

A. J. FURMAN—Photographs that chronicle life in Brighton Beach and Coney Island; through 5/3. Step, 66 Crosby St. (226-6516).

EIKOH HOSOE—Nudes studies from his 1970 series, "Embrace"; through 5/4. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 5/22: "Eikoh Hosoe: Meta." Through 5/26: "The Toppan Collection: Selections."

ANNIE LEIBOVITZ—Black and white photographs of Mikhail Baryshnikov and Mark Morris's dance collaboration, in a series titled "The White Oak Dance Project"; through 5/4. Danziger, 415 W. Broadway (226-0056).

ERICA LENNARD—Photographs of gardens in Kyoto, Japan; through 4/27. Sonnabend, 420 W. Broadway (966-6160).

ROBERT LEVIN—Recent hand-tinted photographs that depict images such as pyramids of salt or a perfect pair of potatoes against black backgrounds; through 4/27. Borden, 560 Broadway (431-0166).

EL LISSITZKY/EDWARD QUIGLEY—Photograms, photographs, and photo montages by this Russian avant-garde artist/Modernist photographs; 4/18–6/1. Houk Friedman, 1094 Madison Ave. (628-5300).

RICHARD MISRACH—Recent color photographs from his ongoing project "Desert Cantos" that depict bullet-riddled *Playboy* magazines he discovered while documenting a nuclear test site in Nevada; through 4/27. Pyramid, 568 Broadway (431-3270).

MARIE-CLAIRE MONTANARI—Photographs of female figures and New York street scenes; 4/18–5/25. Neikrug, 224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. Color photographs of flowers and gardens by Cavagnaro, Douglas, Druse, Harper, Krementz, McDonald, Taylor, Woodyard; through 4/27.

CHARLIE PIZZARELLO—Black-and-white photographs of nude couples; through 5/1. Puchong, 36a Third Ave. (982-1811).

MARCO PROZZO—Black-and-white silver gelatin prints and Cibachrome prints that depict collage constructions of found objects; through 5/1. Rice, 325 W. 11th St. (366-6660), Thu.–Sat. 10–6.

ANN MARIE ROUSSEAU—Large-scale painted photographs of figures in interiors and gardens; 4/18–5/18. Katzen, 475 Broome St. (966-4469).

JOSEPH SUDEK—Photographs of Prague from 1911–1976; through 4/25. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

MADOKA TAKAGI/EUGENE ATGET—Photographs of New York that frequently depict images of disrepair and decay/A selection of vintage photographs of Paris. Through 4/27. Min/Lowinsky, 584 Broadway (226-5442).

BERNAR VENET—Portraits and photographs of tar and asphalt; 4/20–5/17. Sikkema, 155 Spring St. (941-6210).

JAMES WELLING—Photographs of railroads that reflect the artist's continuing interest in 19th-century landscapes and technology; through 5/4. Gorney, 100 Greene St. (966-4480).

PERFORMANCE

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). Franklin Furnace presents Lizzie Olesker in "Boarding House." Free.

THE KITCHEN—512 W. 19th St. (255-5793). 4/20 at 8:30: Dudley Saunders's "The Long Swallowed Hair." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free (Tue. 5–8, $2.20 adults, $1 students and seniors). Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. andSat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/29: "Manifest Destiny." Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 5/6: "Albert Bierstadt: Art & Enterprise." Through 6/16: "Grand Lobby Installation: Leon Golub."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21:"Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed-.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." 4/23–7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/19: "New Guinea Bone Carvings." Through 5/26: "Chess and Art." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908)." Through 6/16: "Eugene Delacroix (1798–1863)." **The Cloisters,** Fort Tryon Park (923-3700). Tue-.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 5/26: "Fashion in Illuminated Manuscripts."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties." Through 4/23: "Projects: Michael Craig-Martin."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 5/5: "Keeping the Tradition Alive: History of Irish Music and Dance in New York City." Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 5/5: "166th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decadeof Fine Printing."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5). Museum closes for the winter after 11/28. Through 11/90.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. 4/14–8/11: "Memory and Metaphor: The Art of Romare Bearden."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 6/23: "Group Material's AIDS Timeline." 4/19–6/30: "1991 Biennial Exhibition: Third Floor, Works by Artists Who Emerged in the 1970s and 1980s." Through 6/16: "1991 Biennial Exhibition: Second Floor, Works by Artists Who Came to Prominence in the 1950s and 1960s." Through 6/23: "1991 Biennial Exhibition: Fourth Floor, Works by 29 Younger Artists." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 6/7: " SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/18 at 11 a.m. and 2: "Fine Silver and Objects of Vertu." On view from 4/13. 4/20 at 10 a.m.: "Fine English Furniture, Objects of Art, and Ceramics." On view from 4/13. 4/20 at 2: "Important Clocks and Watches." On view from 4/13. 4/23 at 10 a.m.: "Raymond and Frances Bushell Collection of Netsuke, IV." On view from 4/20.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 4/17 at 10 a.m.: "Silver." On view from 4/13. 4/23 at 10 a.m.: "English & Continental Furniture & Decorations." On view from 4/19.

DOYLE—175 E. 87th St. (427-2730). 4/17 at 10 a.m.: "The Sporting Library of Samuel B. Webb." On view from 4/13. 4/17 at 7: "American Paintings & Sculpture." On view from 4/13.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/17 at 10:15 a.m. and 2: "Photographs." On view from 4/13. 4/17 at 10:15 a.m. and 2, 4/18 at 10:15 a.m.: "Sotheby's Arcade Auctions: Jewelry." On view from 4/13. 4/18 at 2 and 4/20 at 2: "English Furniture and Decorations, European Ceramics, and Carpets." On view from 4/13. 4/19 at 10:15 a.m. and 2: "Important English & Continental Silver." On view from 4/13. 4/22 at 2 and 4/23 at 10:15 and 2: "Magnificent Jewelry." On view from 4/18. 4/23, after 2 p.m. session: "Jewels from The Estate of Thora Ronalds McElroy." On view from 4/18.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus nd Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. 465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. 570-3949).

2nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

ALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 17

ATIONAL CHORALE AND ORCHESTRA, Martin Josman musical director. Soloists Beverly Myers, Wendy Hoffman, Gregory Mercer, Nathaniel Watson. Works by Mozart, F. Haydn, Salieri. Avery Fisher Hall at 7:30. $15–$43.

UARNERI STRING QUARTET—With pianist Andre-Michel Schub. Works by Mozart, Beethoven, Faure. Alice Tully Hall at 8. $24.

NNE FRANCINE, vocalist. "Cabaret Comes to Carnegie" series. With pianist Paul Trueblood. Weill Recital Hall at 8. $20.

WO ENSEMBLES: VOICE AND PERCUSSION—Bobby Previte and Orlando "Puntilla" Rios lead their ensembles in new works. Merkin Concert Hall at 8. $10.

ANHATTAN CHAMBER ORCHESTRA, Richard Auldon Clark conductor. All-Ives program, including Symphony No. 3. Symphony Space at 8. $10.

JAI—From medieval ballads to 19th-century airs. Casa Italiana, Columbia University, 1161 Amsterdam Ave. at 117th St. (316-3780), at 8. $5–$12.

AMANDA GALAS—Excerpts from *Plague Mass (1984—End of Epidemic)*. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $15.

ANHATTAN MARIMBA QUARTET—New works by Bill Buyle, William Trigg, "Blue" Gene Tyranny. The Alternative Museum, 17 White St. (off 6th Ave.; 718-387-3502), at 8. $8.

AVORY SINGERS GILBERT AND SULLIVAN COMPANY—Concert production of *Patience*. CAMI Hall, 165 W. 57th St., at 8. Free.

ILLIARD CONCERTS IN THE GARDEN—Pianist Natsuki Anne Fukasawa. Chopin, Scriabin. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

PERFORMANCE ON 42ND—Gospel vocalist Zella Jackson Price. Whitney Museum of American Art at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

MIDTOWN JAZZ AT MIDDAY—Vocalist/pianist Daryl Sherman; guitarist James Cirillo; bassist Boots Malenson. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

MARGARET MILLS, pianist, with small chamber group. Mozart, Ravel, Brahms. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

Thursday, April 18

CHICAGO SYMPHONY ORCHESTRA, Sir Georg Solti conductor/**FAYE ROBINSON,** soprano (replacing Jessye Norman). Sir Michael Tippett's *Byzantium* (N.Y. premiere; commissioned); Mahler's Symphony No. 5 in c-sharp. Carnegie Hall at 8. $40–$65. Pre-concert lecture by Tippett at 6:45 (free for ticketholders).

NEW YORK PHILHARMONIC, Yoel Levi conductor (replacing Giuseppe Sinopoli). Mahler's Symphony No. 9. Avery Fisher Hall at 8. $10–$43.

OLAF BAER, baritone (N.Y. debut). Schubert's *Die schone Mullerin*. Accompanied by pianist Geoffrey Parsons. Alice Tully Hall at 8. $18.

BENEFIT CELEBRATION CONCERT—To announce an exchange program between Manhattan School of Music and Toronto's Royal Conservatory of Music. Tony Randall will emcee; Maureen Forrester, Louis Quilico, Andrea Gruber will perform. Steinway Hall, 109 W. 57th St. (749-2802, ext. 572), at 7. $200.

JEFF HARNAR, vocalist. "Cabaret Comes to Carnegie" series. Musical director Alex Rybeck. Weill Recital Hall at 8. $20.

THOMAS ZEHETMAIR, violinist. Bach, Biber, Locatelli, Hartmann. Metropolitan Museum at 8. $15.

MUSICA DE CAMARA—Schumann's *Spanisches Liederspiel*, music by Campos Parsi, Sierra, Ledee, Fegueroa, Delano. Merkin Concert Hall at 8. $15.

SOLISTI NEW YORK CHAMBER ORCHESTRA, Ransom Wilson conductor; violinist Erica Kiesewetter. Works by Tania Leon (world premiere), Hindemith, Francaix. Town Hall at 8. $15, $18.

MANNES ORCHESTRA, Michael Charry conductor; cellist Achim Melzer. Works by Mussorgsky, Dvorak, Bartok. Symphony Space at 8. Free.

MANHATTAN CONTEMPORARY ENSEMBLE, Claire Heldrich conductor. Works by Arthur Kampela (N.Y. premiere), Erik Lundborg, Yun-Kyung Lee (world premiere). John C. Borden Auditorium, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

MARIAN BRODEY, vocalist. Renee Weiler Recital Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

CUNY COMPOSERS ALLIANCE—Concert of new works. CUNY Auditorium, 33 W. 42nd St. (642-2389), at 7. Free.

BARGEMUSIC—Harpist Nancy Allen; violinist/violist Ik-Hwan Bae; flutist Eugenia Zuckerman. Works by Faure, Saint-Saens, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 19

CHICAGO SYMPHONY ORCHESTRA—Verdi's *Otello*. See Opera, below.

NEW YORK PHILHARMONIC—See 4/18. Today at 2.

ANDREA MARCOVICCI, vocalist. "Cabaret Comes to Carnegie" series. Maury Yeston's *December Songs* (world premiere; commissioned). Weill Recital Hall at 8. $20.

MUSICA SACRA, Richard Westenburg conductor. All-Mozart program. Avery Fisher Hall at 8. $12–$30.

BEAUX ARTS TRIO—Beethoven, Schumann, Zemlinsky, Schubert. Metropolitan Museum at 8. $20.

STUDENTS OF THE NEW YORK WOODWIND QUINTET—Mozart, Poulenc. Alice Tully Hall at 8. Free.

KENNY DAVERN QUARTET—With Guitarist Howard Alden. New School Auditorum, 66 W. 12th St., at 6. $10.

DIAMANDA GALAS—See 4/17.

AMOR ARTIS CHOIR AND ORCHESTRA, Johannes Somary conductor. Bach's *St. Matthew Passion*. Hampshire College Chorus. St. Jean Baptiste Church, 76th St. and Lexington Ave., (874-4513), at 8. $12.

MARK SALMAN, pianist. "Beethoven Sonatas Cycle." The Friends Meeting House, 15 Rutherford Place at 15th St. (203-322-1202), at 7:30. $7.

OPERA AND SONG DUETS—Baritone Stephonne Smith, soprano Jeanine Pardey, pianist Esther Schwartz. CAMI Hall, 165 W. 57th St., at 7. $7.

GREENWICH HOUSE MUSIC SCHOOL FACULTY RECITAL—Music by Ginastera, Trimble, Copland, Schubert, Krumpholz. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8. $6.

COLUMBIA UNIVERSITY JAZZ ENSEMBLE—Featuring trombonist Al Grey. Kathryn Bache Miller Theater, Columbia University, 116th St. and Broadway (854-7799), at 8. $7.

Saturday, April 20

NEW YORK PHILHARMONIC—See 4/18. Tonight at 7:30.

KRONOS QUARTET—New works by Jack Brody, Steven Mackey, Scott Johnson, Louis Andriessen. Alice Tully Hall at 8. $22.

NEW YORK CHAMBER SYMPHONY, Maximiano Valdes guest conductor; pianist Vladimir Feltsman. Mozart, Stravinsky, Beethoven. 92nd St. Y at 8. $25, $30.

BEAUX ARTS TRIO—See 4/19.

TROXELL BROTHERS AND WHITSTEIN BROTHERS—Appalachian mountain music and traditional country. Merkin Concert Hall at 9. $15.

MICHAEL TARAWHITI McGIFFORD AND FRIENDS—Operatic arias and duets by Puccini, Bellini; songs by Faure, Schubert, Lieder; Broadway and Maori songs. Town Hall at 8. $20, $25.

BERENICE LIPSON-GRUZEN, pianist. "Concert With Comment." Discussion and works of Mozart, Schumann, Lawrence Weiner (premiere), Debussy, Chopin. CAMI Hall, 165 W. 57th St., at 8. $15.

MILTIADES MATTHIAS, pianist. Chopin, Scriabin, Mozart, Gershwin, Liszt. Weill Recital Hall at 2. $8.

JULIE WONG, pianist. Weill Recital Hall at 5:30. $13.

DA VINCI PLAYERS—Songs and chamber music by Beethoven, Mozart, Schumann, Dohnanyi. Weill Recital Hall at 8:30. $10.

CHACABUCO—Ancient and contemporary Latin American music. New York Open Center, 83 Spring St. (219-2527), at 8. $10.

MUSIC FROM CHINA, twelve-member ensemble. New-York Historical Society, 170 CPW at 77th St. (873-3400, ext. 223), at 7:30. $7.

THE CANBY SINGERS, Daniel Radtke conductor. Music by Hindemith, Bach, Purcell. St. John's Episcopal Church, 11th St. and Waverly Place, at 8. $7.

JAZZ TRIBUTE TO DUKE ELLINGTON—Countee Cullen Library Branch, 104 W. 136th St., at 2:30. Free.

CARLA BLEY, pianist/**STEVE SWALLOW,** electric bassist. St. Ann Center, Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $12, $18.

MUSIC & DANCE

WARREN COVINGTON BIG BAND—Kingsborough Community College Auditorium, 2001 Oriental Blvd., Manhattan Beach (718-368-5596), at 8. $16–$18.

Sunday, April 21

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor. With the Choral Arts Society of Washington; mezzo-soprano Tamara Sinyavskaya. All-Prokofiev concert, including Sinfonia Concertante for Cello and Orchestra, Randall Craig Fleisher conductor; cellist Rostropovich. Avery Fisher Hall at 3. $17–$35.

I SOLISTI VENETI, Claudio Scimone conductor/**JAMES GALWAY,** flutist. All-Vivaldi program. Avery Fisher Hall at 7:30. $15–$30.

MITSUKO UCHIDA, pianist. Final concert of series devoted to the complete Mozart piano sonatas. Alice Tully Hall at 3. $22.

JULIAN BREAM, guitarist/lutist. Holborne, Byrd, Dowland, Bach. Alice Tully Hall at 7:30. $25.

"SOMETHING FOR EVERYONE"—Excerpts from *Porgy and Bess* by opera singers; an ethnic African drummer; Strauss waltzes on twelve violas; American Indian dances. Church of the Intercession, 155th St. and Broadway, at 4. $25.

NEW YORK CONCERT SINGERS, Judith Clurman conductor. New works by David Diamond, Robert Convery; music by Schubert, Mendelssohn, Lewandowski, Sulzer. Merkin Concert Hall at 7. $15.

NEW YORK PHILHARMONIC ENSEMBLES—Mozart, Glazunov, Dvorak. Merkin Concert Hall at 3. $10.

NEW YORK CHAMBER SYMPHONY—See 4/20. Today at 3.

BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTRA, Steven Levy conductor. Works by Puccini, d'Indy, Handel, Elgar. Weill Recital Hall at 8:30. $8.

CARLO BARONE, guitarist. Period-instrument works from 19th-century Italy. Weill Recital Hall at 2. $12.

SAMUEL BRODSKY, pianist. Weill Recital Hall at 5:30.

ARTEK, Gweldolyn Toth conductor. With the Hoboken Renaissance Singers and the Choir of St. Francis. Monteverdi's *Vespers of 1610.* St. Francis of Assissi Church, 135 W. 31st St. (873-0473), at 7. $5, $10.

ST. GEORGE'S CHORAL SOCIETY, Kenneth Dake conductor. "Positively Poulenc." St. George's Church, Stuyvesant Park at 16th St., at 4. (At 3:30, recital by organist Paul-Martin Maki.) $10.

NORTH/SOUTH CONSONANCE ENSEMBLE, John Downey and Max Lifchitz conductors. "Nueva York Tropical"—new works by Downey, Lifchitz, Jennifer Fowler, others. Christ and St. Stephen's Church, 120 W. 69th St. (787-0517), at 3. $10.

PROTEUS ENSEMBLE (debut)—Classical, contemporary, and jazz selections. St. Peter's Church, 54th St. and Lexington Ave., at 2. $10.

LARK QUARTET—Haydn, Brahms. New School Auditorum, 66 W. 12th St. (741-5689), at 2. $5.

R. WELLINGTON JONES, pianist. With the Rutgers Chorus. Mendelssohn, Chopin, Brahms. Rutgers Presbyterian Church, 236 W. 73rd St., at 2:30. $6.

DIAMANDA GALAS—See 4/17.

POLARIS CHAMBER ORCHESTRA, Deborah Sandoval-Thurlow conductor. Works by Mozart, Gluck. JASA, 40 W. 68th St. (742-3200), at 3:30. $5.

MERCEDES KIRKWOOD, soprano. With others; works by Verdi, Puccini, Ponchielli. Museum of the City of New York, 103rd St. and Fifth Ave., at 2. Free.

"MUSIC OF OUR ANCESTORS"—Students from the Jewish Theological Seminary and Hebrew Union College. Park Avenue Synagogue, 50 E. 87th St., at 7:30. Free.

ANNETTE CELINE, soprano. Songs by Mozart, R. Strauss. Accompanied by pianist Hugh Kronroth. Deutches Haus, University Place, Washington Mews (998-8660), at 3. Free.

GROUP FOR CONTEMPORARY MUSIC—Major contemporary string quartets. New York Society for Ethical Culture, 64th St. and CPW, at 8. Free.

VALERIE QUINLAN, violinist. Works by Mozart, Szymanowski, Brahms. Accompanied by pianist Polina Vyshko. Donnell Library Center at 2:30. Free.

BARGEMUSIC—See 4/18. Today at 4.

GOTHAM CHAMBER ORCHESTRA, Dorothy Savitch conductor. Works by Julia Perry, Mendelssohn, Bartok. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Place (718-622-3300), at 2. $8.

NEW YORK BAROQUE—Grandi, Monteverdi, Rossi. First Unitarian Church, Pierrepont St. and Monroe Place, Brooklyn Heights (718-852-4544), at 4. $8.

BROOKLYN FRIENDS OF CHAMBER MUSIC—Mozart, Scriabin, Schubert. Lafayette Ave. Presbyterian Church, 85 S. Oxford St., Brooklyn, at 3:30. $12.

Monday, April 22

MANHATTAN STRING QUARTET—"Prokofiev Remembered." All-Prokofiev concert. Town Hall at 8. $15. Pre-concert lecture by Harlow Robinson at 6:30.

REINTERPRETING MOZART—Performance, criticism, and discussion with forte-pianist Malcolm Bilson. Merkin Concert Hall at 8. $10.

COMPOSERS' FORUM ANNIVERSARY BENEFIT—Violinists Irvine Arditti, Leroy Jenkins, and Takehisa Kosugi play contemporary music. Dia Center for the Arts, 155 Mercer St. (334-0216), at 8. $50.

TINA CHANCEY—Playing the rare French baroque instrument, the pardessus de viole. Accompanied by harpsichordist Peter Marshall. Weill Recital Hall at 8. $10.

SALON DE VIRTUOSI'S "GALA ALA RUSSE"—Cellist Vagram Saradjian, pianist Nina Kogan, counter-tenor Vyatchislav Kagan-Paley. Steinway Hall, 109 W. 57th St. (369-3911), at 7 (followed by dinner). $45.

THE FAT OPERA—A new musical (work in progress) by Beth Anderson, Jo-Ann Krestan. Renee Weiler Recital Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

NEW YORK WOMEN COMPOSERS—Works by members. New School Auditorium, 66 W. 12th St., at 8. $4.

Tuesday, April 23

NEW YORK PHILHARMONIC—See 4/18. Tonight at 7:30.

LIZA MINELLI—"Stepping Out." Radio City Music Hall through May 12. Wed.–Sat. at 8; Sun. at 7. No shows Mondays or Tuesdays.

GUSTAV RIVINIUS, *cellist* (N.Y. *debut*). Works by Beethoven, Brahms, Debussy, Weber, Zimmerman. Accompanied by pianist Paul Rivinius (the soloist's brother). 92nd St. Y at 8. $20, $25.

BILLY BRAGG AND PETE SEEGER—Benefit concert for Youth for Jobs, Peace, and Freedom. Riverside Church, the Drive and 122nd St., at 7:30. $17.50. Call 307-7171.

CLARION CONCERTS, Newell Jenkins conductor. Works by Mozart, Kraus, Zelenka, Sammartini. Merkin Concert Hall at 8. $15.

JUILLIARD ORCHESTRA, Paul Zukofsky conductor. Works by Busoni, Debussy, Holst. Alice Tully Hall at 8. Free; tickets required.

MANHATTAN STRING QUARTET—See 4/22.

AUGUST BOEHM, pianist. Weill Recital Hall at 8. Sold out.

TRIBUTE TO COUNT BASIE—Featuring Basie alumni Joel Grey, Joe Newman, Buddy Tate. John C. Borden Auditorium, Manhattan School of Music, 122nd St. and Broadway (749-2802), at 8. Free.

SATURDAY BRASS QUINTET—Rorem, Davis, Ewald. Hubbard Recital Hall, Manhattan School of Music, 122nd St. and Broadway (749-2802), at 8. Free.

DIAMANDA GALAS—See 4/17.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 4/17 at 8: Puccini's *Tosca,* Domingo conducting; Casolla, Morris, Loup, Perry, Laciura. 4/18 at 8: Bellini's *I Puritani,* Duerr conducting; Bolgan, Merritt, Gavanelli, Plishka, Kelly, Robbins, Anthony. 4/19 at 8: Verdi's *Luisa Miller,* Levine conducting; Millo, Quivar, Livengood, Sylvester. 4/20 at 1:30: Mozart's *La Clemenza de Tito,* Levine conducting; Alexander, Hong, Troyanos, Kaasch (broadcast, WQXR). 4/20 at 8: *Tosca* (same as 4/17 except Tajo for Loup).

Other

OTELLO, by Verdi. The Chicago Symphony Orchestra, Sir Georg Solti conducting concert performances. With Luciano Pavarotti, Dame Kiri Te Kanawa, Leo Nucci. Carnegie Hall. 4/16, 19 at 8. $25–$125.

LOHENGRIN, by Wagner. Opera on the Hudson (company debut). Fully staged, without chorus; sung in German. Riverside Church, the Drive and 122nd St. (740-9816). 4/19–20 at 7:30; 4/21 at 4. $7.

TOSCA, by Puccini. Amato Opera, Anthony Amato musical director. 319 Bowery at 2nd St. (228-8200). 4/19–20 at 7:30; 4/21 at 2:30. $15.

THE NORMA OF THE MESOPOTAMIAN OPERA, by Peter Wing Healey. Playful tribute to the Bellini/Romani classic, *Norma.* R.A.P.P. Arts Center, 220 E. 4th St. (529-5921). 4/18–21 at 8. $7, $12.

COSI FAN TUTTE, by Mozart. The Brooklyn College Opera Theater, Dorothy Klotzman conducting. Walt Whitman Hall, Brooklyn College (718-434-BCBC). 4/17 at 1; 4/18, 20 at 7:30; 4/21 at 2. $10.

EL CONSUL, by Menotti. Spanish-language version of Menotti's 1950 work, with "expanded text" by director Rene Buch. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/21 at 3. $15.

NECROPOLIS, by Jorge Cacheiro. A new opera/music theater work. Intar II, 508 W. 53rd St. (279-4200). 4/19–20 at 8 and 10:30; 4/21 at 5. $12.

DANCE

American Ballroom Theater

JOYCE THEATER—Through 4/21. Tickets, $27. Program A: Patricia Birch's new work set to 1940s big-band music; *The Rainbow Room,* John Roudis; *Tango & Waltz,* new tango choreography by Peter DiFalco, waltzes by Gary Pierce. 4/17–19, 21 at 8. Program B: *It Takes Two* (N.Y. premiere), by company members; Graciela Daniele's *Presley Pieces,* to early rock and roll; *Tango & Waltz.* 4/16 at 8; 4/20 at 2 and 7:30.

Limon Dance Company

JOYCE THEATER—4/23–5/5. $23. Engagement covers six decades of modern dance. 4/23 at 8: *Cleave* (premiere), by Phyllis Lamhut; *Day on Earth,* by Doris Humphrey; *Retablos* (premiere), by Carlos Orta.

Other

MARIE ALONZO—"A Journey Through Dance." Premieres and repertoire works. Teachers College Performance Space, 525 W. 120th St. (924-0077). 4/19–20 at 7:30. $10.

SIMONE FORTI AND TROUPE—"To Be Continued." Danspace at St. Mark's Church, 10th St. and Second Ave. (529-2318). 4/18–21 at 8:30. $8.

CHEN AND DANCERS—Works by H.T. Chen and Ruby Shang. Wollman Auditorium, Ferris Booth Hall, Columbia University, 116th St. and Broadway (349-0126). 4/17 at 7:30. $8.

KEITH GLASSMAN—A new work set to Bach's cello suites, exploring sports in American society. Merce Cunningham Studio, 55 Bethune St. (255-7968) 4/20–21 at 8:30. $10.

JOHN JASPERSE—"Eyes Half-Closed." Solo and group works, with music by Chris Cochrane. P.S. 122, 150 First Ave. (477-5288). 4/19–21 at 8. $10.

BILL T. JONES/ARNIE ZANE & CO.—*The Gift/No God Logic,* set to Verdi; *Forsythia,* set to Guillame Dufay *D-Man in the Waters,* set to Mendelssohn. Colden Center, Queens College, Flushing (718-793-8080) 4/20 at 8:30. $13–$17.

JENNIFER MONSON—*Tackle Rock* and *Visiting Decoy* with electric harpist Zeena Parkins. P.S. 122, 150 Firs Ave. (477-5288). 4/19–20 at 11. $10.

PAM QUINN AND MICHAEL O'CONNOR—*Black Air,* inspired by Dore's illustrations and Galas's music Dance Theater Workshop, 219 W. 19th St. (924 0077). 4/18–20 at 8; 4/21 at 3. $12.

SCHANDELMEIER & CO.—*In the Place Where We Live,* full-evening work examining the complexities of human relationships. Ohio Theatre, 66 Wooster St (924-0077). 4/17–20 at 8. 4/21 at 3. $10.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

EY TO ABBREVIATIONS

	Breakfast
ir	**Brunch**
	Lunch
)	**Dinner**
	Supper
)	**Inexpensive—Mostly $15 and under***
M)	**Moderate—Mostly $15-$35***
E)	**Expensive—Mostly $35 and over***
E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
	Visa
ormal:	**Jacket and tie**
ress opt:	**Jacket**
asual:	**Come as you are**

Average cost for dinner per person ordered à la irte.

his is a list of advertisers plus some of the city's most opular dining establishments.

lease check hours and prices in advance. Rising food id labor costs often force restaurateurs to alter prices 1 short notice. Also note that some deluxe restaurants ith à la carte menus levy a cover (bread and butter) iarge. Many restaurants can accommodate parties in ivate rooms or in sections of the main dining room— k managers for information.

MANHATTAN

Lower New York

ISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

ICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

N—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

PSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–5. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D *Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun.* 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. till 4 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I–M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. *Italian. Spcls:* red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HAROLD'S—150 E. 34th St. *in the Dumont Plaza* (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Private parties for 28. Closed Sun. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V**

TINA'S—249 Park Ave. South, at 20th St. (477-1761) Casual. Chinese. Spcls: lemon chicken, temple duck General Tso's prawns. Res. sug. L Mon.–Sat noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V**

238 MADISON BISTRO—238 Madison Ave., bet 37th–38th Sts. (447-1919). Casual. American. Spcls garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pea and spinach flan; yellowfin tuna burger with ginger mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V**

WATER CLUB—500 E. 30th St. (683-3333). Casual American. Spcls: jumbo crab cakes, Maine lobster *muscovy duck with confit. Res. sug. L Mon.–Sat* noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat 5:30–11, Sun. to 10. Private parties for 30–300. Pianis nightly. **(E)** **AE, CB, DC, MC, V**

14th–42nd Streets, West Side

ELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

HELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

IASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

OGERS & BARBERO—149 Eighth Ave., bet. 17th–18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. noon–4. D Mon.–Sat. 5:30–midnight, Sun. 5–11. **(M)** **AE, MC, V.**

ORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

LFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

MBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted rabbit loin with rosemary, roasted monkfish with tortilla crust, New York venison. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

E BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

AKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

UR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat.

SOLUTIONS TO LAST WEEK'S PUZZLES

P	I	C	K	W	I	C	K		L	E	A	D	E	R
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L	I	S	T		A	R	M		B	O	L	D		B	E	T		S	S	H
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S	A	C	S			M	E	L	O	N		C	A	U	S	E				
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R	E	S	O	R	T	S		D	A	M	A	T	O	O	F	D	E	C	O	R
A	N	A	T	O	L	E		A	H	E	M		R	E	F	O	R	M	E	R
P	O	T		B	E	D		S	U	N	S		T	R	Y		G	E	M	S

5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Jacket requested. New American. Spcls: grilled tuna on buckwheat noodles, portobello mushroom with poached chicken and snow peas, sauteed veal chop with ratatouille and fried baby beets. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m. Br Sun. 11 a.m.–3. L Mon.–Sat. 11:30–3. D daily 5–11. Pianist nightly 6–11. **(E)** **AE, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fenne crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m Ent. nightly from 8–midnight. Private parties for 150-300. **(E)** **AE, CB, DC, MC, V**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150 Free D parking from 5:30. **(M)** **AE, DC, MC, V**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual French bistro. Spcls: French hamburger, omeletes fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** **AE**

LA CITE—120 W. 51st St. (956-7100/7262). Casual French. Spcls: cassoulet, choucroute, steak frites. Res sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of vea with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette all bolognese, brodetto di pesce alla abruzzese. Res. sug L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Fre D parking. Closed Sun. **(M)** **AE, DC, MC, V**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun noon–3. D daily 5–midnight. Pre-theater D 5–8 Post-theater D 10–1 a.m. Private parties for 10–200 Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V**

LE BERNARDIN—155 W. 51st St. (489-1515). Forma French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Privat parties for 15. Closed Sun. **(E)** **AE, DC, MC, V**

MARRIOTT MARQUIS—1535 Broadway, at 45th S (704-8900). **J.W.'s Steak House:** Casual. American Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue. Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 1 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:3 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnigh **(E)** **AE, CB, DC, MC, V**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing an cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirag Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. fro noon. Pianist daily 5–midnight. **Internation Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V**

ICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

IERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

AINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

HE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

TAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

YMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

OP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

ATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

1' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

BAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

IZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

UNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Res. sug. Br Sun. 11:30 a.m.–3:30. Cocktails 4–1 a.m. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—232 E. 58th St. (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4:30–11:30. Free D. parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde, cassoulet toulousain. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TOMMY MAKEM'S IRISH PAVILION—130 E. 57th St. (759-9040). Casual. Irish-American. Spcls: Irish smoked salmon, bangers and mash, lamb pot-pie. Res sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. Ent. Tue.–Sat. from 9:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M–E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: beef stroganoff, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I-M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81s Sts. (496-6280). Casual. American. Spcls: grille Louisianna shrimp with braised Savoy cabbage, chan terelle mushrooms and tarragon; pan roasted bab chicken with sauteed spinach and sweet potato puree grilled sliced leg of lamb with crisp fried onion cu filled with onion puree and assorted vegetables. Res sug. Open Tue.–Fri. for B, L, tea, and D from a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. a.m.–10:30. Also **1295 Madison Ave., bet 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian Spcls: grilled salmon with lobster broth, asparagus and black pepper aioli; fettuccine pomodoro with sau teed shrimp and basil, pizza Roma with tomato, moz zarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3 Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:3 Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:3 Private parties for 14–40. **(M)** **AE, CB, DC, MC, V**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts (996-0660). Casual. Soul Food. Spcls: barbecue spare ribs; southern fried chicken with collard greens, pea and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:3 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. Mon.–Sat. 3–10:30. **(I)** **No credit cards**

TAVERN ON THE GREEN—Central Park at 67th St. (873 3200). Casual. American. Spcls: grilled filet migno with potato gratin, sauteed Louisiana shrimp wit wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sa 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private par ties for 15–1500. **(E)** **AE, CB, DC, MC, V**

THE TERRACE—400 W. 119th St. (666-9490). Forma Classical French. Spcls: poached oysters in cham pagne with duxelles of mushrooms, medaillons veal with morels and sweet onion mousse, strawberr dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue. Sat. 6–10. Banquet facilities for 150. Harpist Tue. Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., be Third Ave. and Nevins St. (718-624-8984). Dres opt. Italian. Spcls: baked jumbo shrimp alla Mont chicken scarpariello, frutti di mare fresca, homemad Italian cheesecake. Res. sug. Open Sun.–Thu. 1 a.m.–11, Fri.–Sat. to midnight. Free valet parking o premises. **(M)** **AE, CB, DC, MC,**

THE RIVER CAFE—1 Water St. (718-522-5200). Jack required. American. Spcls: sauteed foie gras wit pumpkin seeds and pear, rack of lamb in a chestn meal crust, salmon seared with ginger and cracke pepper, Valrhona Brooklyn Bridge with assorted i creams and sorbets. Res. nec. L Mon.–Fr noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC,**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave Jackson Heights (718-899-2555). Casual. Italia Spcls: veal rollatini, spaghetti carbonara, chicken Va dostana. Res. sug. Open Mon.–Thu. noon–10:3 Fri. to 11, Sat. 4–11. Complete D. Closed Su **(I).** **AE, DC,**

VILLA SECONDO—184-22 Horace Harding Expy Fresh Meadows (718-762-7355). Casual. Northe Italian. Res. sug. L and D Tue.–Fri. noon–11, Sa 4–midnight, Sun. 2–11. Complete L. Closed Mo **(I-M)** **AE, DC, MC,**

WATER'S EDGE—44th Drive at the East River (93 7110/718-482-0033). Dress opt. Contempora American. Spcls: grilled swordfish with peppered a tichoke chips and grilled vegetable salad, charred a marinated flank steak with sweet potato spaetzle a grilled mushrooms, smoked sweetbreads and mon fish with savoy cabbage and essencia cream. Res. su L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. E Tue.–Sat. Private parties for 400. Free ferry serv from Manhattan. Closed Sun. **(E)** **AE, CB, D**

OTHER EVENTS

COMPILED BY GIA KOURLAS

RTH DAY—Join fellow protesters as they target the New York Stock Exchange, corporate polluters, and the U.S. government on 4/22 at 7:30 a.m. Meet at the New York Stock Exchange on Wall St. near Trinity Place (718-963-2102). . . .The Brooklyn Center for the Urban Environment will meet for **Plum Beach Earth Day Cleanup** on 4/21 from 12 to 2 p.m. at the Plum Beach parking lot. This spring cleaning will stretch along the beach at the mouth of Jamaica Bay; bags, gloves, and refreshments will be provided. Free; call for directions (718-788-8500). . . . **Writers on the Environment: The Rainforest** on 4/17 at 7 p.m. at the American Museum of Natural History, 79th St. and Central Park West. Free (427-5665).

STIVALS—Over 300 craftsmen and antique dealers will participate in the **Greenwich Village Spring Festival** on 4/21 from 11 a.m.–6 p.m. at LaGuardia Place between W. 4th and Houston Sts. Free (764-6330). . . .The 13th annual **Stuyvesant Park Festival** will spill out along Second Ave., from 14th to 23rd St., on 4/21 from 11 a.m.–6 p.m. Free (684-4077).

E KITCHEN—Composer and sculptor Alvin Lucier will play recordings and speak from **Music for Piano and Amplified Sonorous Vessels** on 4/18 at 7 p.m. $6. . . .In **The Long Swallowed Hair,** Dudley Saunders will mix song and spoken word to bring forth tales dealing with religion and repressed sexuality on 4/20 at 8:30 p.m. $8. Both at the Kitchen, 512 W. 19th St. (255-5793).

1st EDITION OF RINGLING BROS. AND BARNUM & BAILEY CIRCUS—"The Greatest Show on Earth" continues through 4/28 at Madison Square Garden. Tickets are available through the Garden box office (465-6741). Prices: $8.50–$25.

RFORMANCES—The Manhattan Theatre Club will present Darrah Cloud's **The Stick Wife,** 4/23–5/19, at City Center Stage II, 131 W. 55th St. between Sixth and Seventh Avenues. Performances are Tues.–Sun. at 7:30 p.m. and Sat.–Sun. at 3 p.m. $20, reserve (581-7907). . . .The New York Stage and Film Company will perform **The Engagement,** a zany play about love and friendship, on 4/22 at 7 p.m. at the Dimson Theatre, 108 E. 15th St. Free (481-5480). . . .A would-be nun and a promiscuous transvestite offer their solutions to *everything* in Bare Bones Productions' **Damnée Manon, Sacrée Sandra**. Performances are 4/23–27 at 8 p.m. at the John Houseman Theater Studio, 450 W. 42nd St. $15, reserve (307-6000). . . .Composer Pat Irwin will premiere an excerpt from **The Last Words of Dutch Schultz,** an adaptation of the screenplay by William S. Burroughs, and **Six Scenes for Dance** on 4/22 at 8 p.m. At Dance Theater Workshop's Bessie Schonberg Theater, 219 W. 19th St. $10, $7; reserve (924-0077).

CTURES, READINGS, POETRY—The Lenox Hill Neighborhood Association, 331 E. 70th St., presents **Violence: Sexual Harassment,** from 7 to 9 p.m. on 4/18. $5 (744-5022). . . .Charles Scribner, Jr. will speak on **Ernest Hemingway** at Pace University, Pace Plaza, on 4/18 at 3:30 p.m. Free (346-1637).

NEFITS—The Tibet Fund will sponsor a benefit performance, **Big Planet - Little Drum: A Call for Nonviolent Action in Celebration of the International Year of Tibet,** on 4/18 at 8 p.m. in Cooper Union's Great Hall, 7 E. 7th St. at Third Avenue. Features Meredith Monk, David Murray, and Raphael Mostel. Suggested donation $12; reserve (213-5011). . . .**The Spirit of a Woman,** featuring the country's leading fashion, portrait, and lifestyle photographers, will benefit the Nina Hyde Center for Breast Cancer Research and will be displayed at LOLA, 30 W. 22nd St. between Fifth and Sixth Avenues, on 4/22 from 6 to 8 p.m. Through 4/28. $50 (807-0878). . . .Top chefs, restaurateurs, and food and wine experts will combine their talents to feed the hungry at **Bon Appétit Magazine's Taste of the Nation** on 4/22 from 7 to 11 p.m. aboard World Yacht's "New Yorker." The evening benefits **Share Our Strength,** a group that raises money for hunger relief agencies. $100, reserve; (627-8458). . . .English rock performer Billy Bragg and American folk singer Pete Seeger will perform at the **Concert for Jobs, Peace, and Freedom** at New York's Riverside Church, 490 Riverside Dr. at 120th St. The concert, set for 4/23 at 7:30 p.m., will benefit Youth for Jobs, Peace, and Freedom, a new project of the Institute for Democratic Socialism and the Youth Section of the Democratic Socialists of America. $17.50 (307-7171).

TOURS

WASHINGTON HEIGHTS—4/21, 1–3; Landmark attorney and art critic John Delmar begins his tour at Audubon Terrace, followed by the Museum of the American Indian, Trinity Cemetery, and other sites. Municipal Art Society tour; $14; reserve (935-3960).

LOWER EAST SIDE WALK—4/21 at 2, a two-hour tour with author-historian Oscar Israelowitz, focusing on Jewish history. Includes Guss's pickles, the Eldridge Street Synagogue, the Jewish Daily Forward Building, and more. $15 (718-951-7072).

EYE ON ART—4/17, 20 at 11 a.m., "Artists' Studios," meet several burgeoning artists, see the studios where they paint, and view their works-in-progress. $30; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—4/21 at 1, historian John J. Cashman leads a tour of "Famous American Grave Sites: Tour #3." Meet at the corner of McDonald Ave. and Fort Hamilton. $5 (718-469-5277).

CITY & SUBURBAN HOUSING—4/22 at 1, the curator of the Tenement Museum, Anita Jacobson, tours two historic tenements—one in the Lower East Side, the other in Yorkville. Meet at the Lower East Side Tenement Museum. $20; reservations necessary (744-3958).

GREENWICH VILLAGE HISTORYWALK—4/21 at noon, a tour of the Village focusing on street names, graveyards, and architecture with Joyce Gold. Meet at Washington Square Park under the arch. $10 (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center, leaving hourly on holidays and weekends, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—4/20 at 4, a walking tour of the city's newest neighborhood west of the World Trade Center: **Battery Park City**. . . . 4/21 at 2, a tour of historic: **Greenwich Village,** including the former stable houses on Washington Mews, the Provincetown Playhouse, and the Washington Square Arch. Each, $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and more historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. (431-0233). Each tour $12, seniors $11, students $6.

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 4/17 from 10 a.m.–1, **Top Secret Design Showrooms.** 4/21 from 1–4, **Downtown: The Anglo—Dutch City;** $15. 4/21 from 1–4, **Broadway Strip and the East Village;** $17. 4/21 from 10 a.m.–1, **The Diner District;** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 4/20, 27 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . 4/21 at 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. and 56th St., to see where some New York crimes have taken place. . . . 4/20, 27, 28 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 4/21, 28 at 2: **One Woman's New York;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world" . . . 4/20, 27 at 1: **Village Brunch Tour;** start with brunch at the Sazerac House, followed by a historic tour of Greenwich Village. $15.

CENTRAL PARK—"Walks and Talks"; on 4/20, learn the effects of acid rain in "Rain, Rain, Go Away"; Call 427-4040 for reservations. . . .4/21 at 2, meet the Rangers at 105th St. and Fifth Ave. for "What's in a Name"; a look into the origins of common plant names. Free.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—4/20 from 9–11 a.m.: **Nature Photography in Green-Wood Cemetery,** learn about the natural history of the cemetery with environmental photographer and naturalist Ray Pfortner. Each tour, $6; over 65, under 12, $3 (718-788-8500).

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-220-8616): 4/23 at 2, a tour of the **Shakespeare Garden.** . . . At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 for nonmembers. 4/20 at 2, "Prospect Park Ramble," Call 861-4385 for details.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 4/20, Van Cortlandt Park, Bronx. 4/21, Rockaway Seashore, Queens.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. Next home game: 4/26 at 7:40 vs. Pittsburgh. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 4/17 at 1 vs. Chicago; 4/19 at 7:30 vs. Kansas City; 4/20–21 at 1:30 vs. Kansas City; 4/22–23 at 7:30 vs. Detroit.

BASKETBALL—**Knicks,** Madison Square Garden (465-MSG1). $12–$45. 4/20 at 8:30 vs. Charlotte. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. 4/20 at 7:30 vs. Miami.

HORSE RACING—**Aqueduct Spring Meeting,** through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARK

EARTH'S BIRTHDAY PARTY—Join Muppets singer and composer Dave Kinnoin in a massive-sing along honoring the earth; for ages 2–6. 4/22 at 11:30 a.m. Meet at the northern tip of the Great Lawn (entrance at 86th St.), Central Park (718-834-0516). Free.

LITTLE ORCHESTRA SOCIETY—Lolli-Pops Concerts for children 3–5, Dino Anagnost, conductor. "A Musical Toy Store" will include variations on the theme "Pop Goes the Weasel" and Haydn's "Toy" Symphony. 4/20 at 10:15 a.m. and 11:30 a.m.; 4/21 at 1:15 and 2:30. Florence Gould Hall, Alliance Francaise, 55 E. 59th St. (704-2100). $30.

SUPERHERO POW-WOW—Meet **Spider-Man.** The webbed one will be joined by creator Stan Lee, Marvel editor Jim Salicrup, and John Romita, who will demonstrate how comics are drawn. Free comics, autographs, and sketches; for ages 6 and up. 4/19 at 12:30. South Street Seaport, Pier 17, Level 2; (576-8535). Free. . .**Captain Planet** will greet children ages 5 and up and **Planeteer Wheeler** will talk about what they can do to help save the planet, followed by games and prizes. 4/20 at 2. Central Children's Room, 2nd Floor, Donnell Library (621-0636). Free.

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, *Les Miserables*'s Christen Tassin, and *Will Rogers Follies*'s Lance Robinson; for ages 5 and up. Saturdays, seating at 11 a.m, followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). $8, plus $6 minumim for brunch; reserve.

CHAMBER MUSIC—Children of all ages and their families are invited to listen to music such as the Schubert "Trout" Quintet, performed by young people from the InterSchool Orchestras of New York. 4/23 at 6. 125 E. 87th St. (410-9823). Free.

HENRY STREET SETTLEMENT—Sing Latino folk songs with Felix Pitre; for ages 4–12. 4/21 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2; adults $3; reserve.

THE FABULOUS FABLE FACTORY—One-act musical that follows a young boy as he discovers fables, meets 2,000-year-old Mrs. Aesop, and travels through space and time; for ages 4–10. Presented by Hunter College's Mad Hatters company. 4/17, 4/18 at 11 a.m. and 1; 4/19 at 11 a.m., 1 and 7; 4/20, 4/21 at 1 and 3. The Little Theatre at Hunter College, 68th St. at Lexington Ave. (772-4448). $3; adults $5; reserve.

EAGLE OR SUN—Play depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 10 and up. 4/21 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8; reserve.

COMEDY/MAGIC HOUR—Clowns, magicians, ventriloquists, and puppeteers bring laughter to children ages 3–10. Sat. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

ALADDIN AND HIS WONDERFUL LAMP—This exotic Middle Eastern tale is brought to the stage by Carol Cornicelli; for ages 5 and up. Sat. and Sun. at 1 and 3:30; through 5/5. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). . . *The Frog Prince Continued* author Jon Scieszka will read his book and introduce two other tales: *Knights of the Kitchen Table* and *The Not-So-Jolly Roger*. 4/20 at noon. Seventh Ave. at 18th St. (989-3270). Free.

EEYORE'S—Read stories about the earth and learn how to conserve its resources; for ages 3–6. 4/21 at 11 a.m. 2212 Broadway at 79th St.(362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; for ages 5–11; through 5/12. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this environmentally correct musical; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THE PUPPET PLAYHOUSE—**Variety Program.** Presented by the Brewery Puppets; for ages 2–7. 4/20, 4/21 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—**The Hilarious Funzapoppin Magic Show.** 4/21 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—**Franklin the Wizard.** Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. Sun. at 12, 2, and 3:30; through 5/5. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood,** 4/20, 4/21 at 1:30 and **Hansel and Gretel,** 4/20, 4/21 at 3. 39 Grove St. (765-9540). $6; reserve.

MARIONETTE THEATER—**The Magic Flute.** Mozart's lively opera is performed by colorful marionettes at this mini-Broadway house; for ages 3 and up. Sat. at noon and 3. Through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

CARNEGIE HALL TURNS 100: "An Exhibit Through the Eyes of Children." The work of more than 500 children who studied musical-instrument building, painting, sculpture, and drawing will be on display through 4/19. Department of Cultural Affairs City Gallery, 2 Columbus Circle at 59th St. (974-1150). Hours: Mon–Fri. 10 a.m.–5:30. Free.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Through 4/28. See OTHER EVENTS, page 115.

PICKLE FAMILY CIRCUS—A troupe of clowns, jugglers, acrobats, comedians, and live jazz band present "La La Luna Sea," a new vaudeville circus-theatre featuring the Nanjing Acrobats from the People's Republic of China. 4/20, 4/21 at 2. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100). $7; adults $12.

RING AROUND A RAINBOW—A musical puppet show that uses storytelling and imagery to teach about good health. Presented by the Shadow Box Theatre; for ages 5–10. 4/28 at 2. YWCA of Brooklyn's Memorial Hall, 30 Third Ave. at Atlantic Ave. (724-0677). $5.50; reserve.

COUSIN ARTHUR'S BOOKSHOP—Stories for toddler with Ann McCormack. 4/18 at 11 a.m. 82 Montagu St., Brooklyn (718-643-1232). Free.

THE PUPPETWORKS, INC.—**The Tortoise and th Hare** and other Aesop fables come to life throug hand and rod puppets, as well as marionettes; for age 3 and up. Sat. and Sun. at 12:30, also Sun. at 3 through 4/28. The Puppetworks Theatre, 338 Sixt Avenue at 4th St., Park Slope, Brooklyn (718-965 3391). $4; adults $5; reserve.

SOVIET ACROBATIC REVIEW—See tight-rope walkers contortionists, and jugglers and dancers from Moscow. 4/21 at 2. Colden Center for the Performin Arts, Queens College, L.I.E. Service Road and Kissena Blvd. (718-793-8080). $9; adults $15.

THE CHALK CIRCLE—A play about why today's childre grow up so quickly; for ages 9 and up. 4/19 at 8; 4/20 4/21 at 3. Black Spectrum Theatre, Roy Wilkins Park 119th Ave. and Merrick Blvd., Jamaica, Queens (718 723-1800). $5; adults $7; reserve.

CENTRAL PARK PROGRAMS—**The Dairy: Solution t Polution Machines.** Make your own tribute t Earth Day by building a special machine with recycled materials; for ages 5–11. 4/20 at 1:30. 65th St. mid-park (397-3165). Free; reserve.

RE-CREATING RADIO—A workshop for children age 8–13 to explore the "Golden Days" of radio. Childre can re-create various types of drama and sound effect during this series. Saturdays from 10–11:30 a.m. 4/2 You Are There. $5; advance tickets recommende (752-4690). . .**Saturday Screenings: The Princ and the Pauper; Rumpelstiltskin.** 4/13 at 12:30 an 3:30; museum admission. Museum of Television an Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon– Wed.–Sat. noon–5. $2.50; adults $4.50.

SOUTH STREET SEAPORT MUSEUM—**Sea Monster Pup pets.** Create your own creatures of the deep; for age 6–12. 4/21 at 2; museum admission. 215 Water St tickets at Visitors' Center, 14 Fulton St. (669-9400 Hours: Daily, 10–5. $3; adults $6.

BROOKLYN'S HISTORY MUSEUM—**Earth Day.** Enjo Mayan, Native American, and Eastern Europea folklore and song with Nina Jaffe, then create winge creatures to take home. 4/21 at 2. 128 Pierrepont St Brooklyn (718-624-0890). Additional $1. Hour Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

NEW YORK HALL OF SCIENCE—**Squid on the Men** Dissect a batch of fresh squid from the Fulton Fis Market and sample the findings; for ages 10–12. 4/ at 2; 4/21 at 1. $11. **SpringWorks '91.** An exhibitio of artists using technology, with plenty of visitor i teraction. 47-01 111th St., Flushing Meadow Coro Park, Queens (718-699-0005). Hours: Wed.–Sun. 1 a.m.–5. $2.50; adults $3.50.

STATEN ISLAND CHILDREN'S MUSEUM—Stars from tel vision's "Magic Garden" will sing their favorite son and tell tales from the Story Box. 4/21 at 2. Snug Ha bor, 1000 Richmond Terrace (718-273-2060). $ Hours: Wed.–Fri. 1–5; Sat. and Sun. 11 a.m.–5. $2.

BOOKS

TRUCK, by Donald Crews. Preschool. Mulberry Book $3.95.

THE DAY PATCH STOOD GUARD, by Elizabeth Laird; illu trated by Colin Reeder. Preschool–Grade 1. Tambo rine Books, $11.95.

OUR VANISHING FARM ANIMALS, by Catherine Paladin Kindergarten–Grade 3. Little, Brown, $15.95.

THIS PLACE IS LONELY, by Vicki Cobb; illustrated Barbara Lavallee. Grades 2–4. Walker & Compan $13.95.

COMPILED BY BERNICE KANNE

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 4/17: Joe Tayno Band. 4/18: David Bennett Cohen. 4/19, 20: Luther Guitar Jr. Johnson. 4/21: Mohair Sam. 4/22: Blues Jam with Michael Powers. 4/23: Deacon Blues. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 4/17: David K.B. Cole Jazz Project. 4/18: Igor Butman Quartet. 4/19: Rob Zantay's Bip Bop. 4/20: Kuni Mikami Trio. 4/21: The White Apaches. 4/22: Jam session. 4/23: Chris Fagan/Dave White Quartet. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 4/18: Mike Wofford Trio with Rufus Reid on bass and Akira Tana on drums. 4/19, 20: The Countsmen, Earle Warren, Buddy Tate, Benny Powell and more. 4/21: Pete Malinverni Trio. 4/22–25: Larry Gales Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/21: McCoy Tyner Trio plus Roy Hargrove Band. 4/22: Warren Bernhardt Trio. 4/23–28: Phil Woods Quintet plus Louis Bellson Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/20: Jimmy Webb, Julie Gold. 4/25: Townes Van Zandt; Fred Koller. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/21: Pianist Larry Willis with Larry Gales on bass and Ben Riley on drums. 4/22–27: Pianist Kenny Barron with Buster Williams on bass and Ben Riley on drums. **AE, CB, DC, MC, V.**

ONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 4/21: Abbey Lincoln with a Trio. 4/22: Clifford Jordan Big Band. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

ORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 4/19: Billy Bang Trio. 4/20: David Zachery Trio. 4/21: Fiction with Shylah Boyd and Laura Foreman. 4/23: Theater - *Calamity!* musical by Suzanne Baxtresser and Steve Wangh. **AE, DC, MC, V.**

OYOTE CLUB—215 W. 76th St. (787-3100). 4/17: Wild Bill Durkin and the Diplomats. 4/18: David Keyes and the Mockingbirds. 4/19, 20: Redhanded. 4/21: Peach Fish Pie. 4/22: Zen Tricksters. 4/23: Zonars. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

ELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 4/17: The Second Step. 4/18: Loup Garou. 4/19: Mr. Thing and his Professional Human Beings. 4/20: Preston Smith. 4/22: Zella Jackson Price. 4/23: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/19: Jerry O'Sullivan. 4/26: Kieran O'Hare, Dave Abe, Zan McLeod and Myron Bretholz. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/21: The Michael Moriarty Trio featuring Ron Carter and Terry Clarke. 4/22: Les Paul Trio. 4/23–28: Astrud Gilberto. Tue.– Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 4/21: Roy Meriwether Duo with Harvie Swartz. 4/22: Bill Wurtzel with Gloria Cooper and David Snyder. 4/23–28: Vladimir Shafranov with Bob Cranshaw. Sets nightly at 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/17: Rahn Burton Duo. 4/18–20: Pete Malinverni Duo. 4/21: Dave Berkman Duo. 4/22: Lynne Arriale. 4/23, 24: Hal Schaefer. **Upstairs:** 4/19 at 7:30: *One Man Band* with James Lecesne, followed by Pantera St. Montaigne at 10. 4/20 at 8: Seth David Walter; followed by Cabaret with Eileen Richter, Dwayne Grayman, and Stu Trival at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 4/17: Joe Taylor, Steve Elsin, T.M. Stevens, Gerado Valez, Daniel Weiss, and Tony "Thunder" Smith. 4/18: Chuck Tempo. 4/19, 20: Chris Connors and the Fort Apache Band. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/17: Carol Britto Trio. 4/18: Stan Rubin's Tigertown 5 + 2. 4/19: Judy Barnett Quartet. 4/20: Rebecca Parris Quartet. 4/21: Bob Alexander Big Band. 4/22: Joel Forrester. 4/23: All-Star Jazz series with Mark Murphy. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 4/17, 18: Pianist Don Friedman with Jeff Fuller on bass. 4/19, 20: Don Friedman with Michel Benita on bass. 4/24–27: Pianist Carol Britto with Gary Mazzaroppi on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/17: Big Combo Series. 4/18: Pheeroan akLaff; Oren Bloedow Band. 4/19: Bosho, and Gary Lucas Solo. 4/20: Zahar. 4/21: The Sync with Elliott Sharp. 4/22: Fracas, Ann Klien Band, Spy Gods. 4/23: Micki Navazio Electric Band; Kitty Brazelton. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 4/17: Joan Osborne. 4/18: Bobby Radcliff. 4/19, 20: The Chris Carter Big Blues Band. 4/21: Blues Jam with the Michael Powers Band - hosted by Kenny Neal. 4/22: The Black Widow Band. 4/23: Mohair Sam. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/27: 20th Anniversary Salute to Broadway Musical *Follies*, starring Jo Sullivan, David Cryer, Emily Loesser, Virginia Sandifur and Don Stephenson. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon followed by Tropical Force Band. Thu.: Mark Baron Swing Group. Fri.: Lou Anderson Big Band followed by Rick Hardeman and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 4/20, 21: An Evening With Todd Rundgren. 4/25: Exene Cervenka, Steve Wynn, Gregson and Collister. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/17: The Mike Tait Band. 4/18: The Conte Brothers. 4/19: The B.A.C. Band with Tommy Byrnes. 4/20: The Whole Thing. 4/21: Full House. 4/22: Dan Cobbett; Jack Daley. 4/23: Pete Conwlay; Jimmy Clarke. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/21: Tommy Flanagan Trio with George Mraz and Lewis Nash. 4/22: Music of Gil Evans played by the Monday Night Orchestra. 4/23–28: Yosuke Yamashita with Cecil McBee and Pheeroan Aklaff. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/19, 20: Bobby Blue Bland. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 4/18: Arcady featuring Johnny McDonagh, Jackie Daly and Frances Black. 4/19: Wayne Toups and Zydecajun also Sportin' Life. 4/20: Loup Garou Zydeco; Felicia and the Hotheads. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 4/17: Frank Carillo and Annie Golden, and Zeke Moffit. 4/18: Reverend Tribble and the Angels; Beggars' Opera and the After Midnight Rock Jam. 4/19: Benny and the Spiders. 4/20: Glass Onion. 4/22: Gale Force. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/22: "Salsa Meets Jazz" with *A Night of Vibes* featuring Tito Puente and his Latin/Jazz Ensemble, Louie Remirez y Superbanda with guest soloist Dave Samuels. **Top of the Gate:** Previews through 4/18: *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 4/22, 29: Toshiko Akiyoshi/ Lew Tabackin 16-Piece Orchestra. **Downstairs: Terrace:** 4/17–21: John Medeski and Chris Wood. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/21: Ray Anderson Quartet with Fumio Itabashi, Mark Dresser and Dion Parson. 4/22: The Vanguard Jazz Orchestra. 4/23–25: Mingus Dynasty Band. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 4/17: Satoshi Inoue Quartet. 4/18: Judi Silverman's Voices of Juniper. 4/19, 20: Ed Schuller Quinter. 4/22: Eddie Henderson Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/17: Billy Goat; Gangway Fathead. 4/18: Daniel Ponce. 4/19: Kinsey Report; Michael Hill's Bluesmob. 4/20: Laughin' Bones. 4/21: Pura Fe and Pepe. 4/23: Deadicated. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 4/19, 20: Original "Saturday Night Live" Band. 4/21, 28: Joe Beck, Lew Soloff 4 with Mark Egan and Matt

Wheeler. 4/22, 29: Roy Gerson and His Sizzling Swing Septet. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/20: Pianist James Williams with Bob Cranshaw on bass. 4/22–27: Pianist Benny Green with Peter Washington on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/17: Al "Slim" Wilcox;' Cliff Eberhardt. 4/18: Mumbo Gumbo. 4/19: Skeeter Branch. 4/20: New Riders of the Purple Sage with special guest Commander Cody. 4/22: Blue Chieftains; The Bragging Bard of Barking. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/21: Comedians Kent Kasper, Lenny Varnedoe, Bob Golub, Mike Eagan, Rich Francese, Scott Bruce, Ron Gallop and Danny Curtis. 4/22–28: Dave Hawthorne, Susan Jeremy, Al Romero, Bob Golub, Danny Curtis, Mike Eagan, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 4/17: Magicians Mark Mitton, Imam and Torkova. 4/18: Magicians Eric DeCamps and Torkova. 4/19, 20: Mentalist Gerry McCambridge, Todd Robbins, comedian Tom Durnin, and pianist Rich Sanders. 4/23: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/21: Comedians Fran Solomita, Jon Stewart, Eddie Brill and Patty Rosborough. 4/23–28: Billiam Coronel, Frank Santorelli, Gabe Abelson, and Brian McKim. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Sir Roland Hanna Trio. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. 4/17–20: Patti Bown. 4/23–5/4: Vanessa Ruben. Wed.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/17: The Dirty Dozen Brass Band. 4/19: Tabou Combo Super Stars. 4/20: Pe De Boi. 4/23: Franky Jackson's Soul Kitchen. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 4/21, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: Phoebe Legere with *From Sea to Shining C.* 4/21–5/12, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun at 3: Julian Clary, England's King of Camp. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 4/17: Singer Jane Fuller with Daryl Kojak on piano and Bob Cross on bass. 4/18: Alexander Altieri. 4/19: Karen Saunders with Barry Levitt on piano. 4/20: Diane Templeton with Paul Trueblood. 4/21: Leah Teller Staimen with Rod Hausen on piano; Michael Murphy and Bruce Barnes. 4/22: Trish Haskell. 4/23: Priscilla Bodi and Keith Lynch and Lucy Galliher; Susan Garson with Matthew Ward. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/17: Joel Maisano; *Night of Nilsson,* musical revue. 4/18: Rich Look. 4/19: Lily Flamingo; Wetdog Theatre. 4/20: *Bruce Macrae Songbook,* musical revue; Teri Lynn Paul; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 4/21: *A Hard Time To Be Single,* musical revue; Selema Schrill's Secrets of the Universe. 4/22: Bruce Macrae Songbook; Joanna Martin. 4/23: Barbara Louis with Paul Trueblood; Michael Mcavoy. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/17: Gotham City; Something Cool. 4/18: Marching to Euphoria; Raven Hall. 4/19: David and Maryanne; *Cafe Berlin,* musical revue. 4/20: Amsterdam and Price; Lori Kaye. 4/21: Gene and Mimi; *Life With Nappy,* comedy play; Private Parts. 4/22: Wicked Trash; Five Card Draw. 4/23: Daineen; Snazz N Guffaw. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 4/17: Kinney Gardner; John di Carlo. 4/18: Molly Scates; Satin Dolls. 4/19: Kelly Wohlford; Annie Hughes. 4/20: Greta; Porgy & Bess: A Cabaret Concert. 4/21: Joyce Lyons; Rohn Seykell. 4/22: Julie Halston; Bob Newkirk. 4/23: Loria Parker. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 4/19: Laura Teller; The Stand-Up Comedy Experience. 4/20: Jeff Murphy; Chris Donovan; Rubber Feet comedy troupe. 4/21: Joanne Agresti; *Forgotten Broadway,* musical revue. **No credit cards.**

JEWEL BOX CABARET—323 W. 44th St. (262-3482). Romantic room with candlelight dining in the heart of the theater district featuring singer-songwriter Dawn Hampton, through 4/20. Shows Tue.–Thu. at 9, Fri. and Sat. at 9 and 11. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/18: Rick McKay with pianist Wes McAfee. 4/19: The Uptown Connection with Karen Jackson, Sarah Ann Rodgers and Robbin Balfour with pianist John Motley. 4/20: Judy Kreston and David Lahm with Mike Richmond on bass and Jeff Brillinger on drums. 4/22: Composer-singer-pianist Arthur Siegel. 4/23: Gary Wright with pianist Christopher Denny. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/11: Singer-actress Lainie Kazan. Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947).**New York Room:**4/21: Alan and Marilyn Bergman with Sandy Stewart. 4/28: Steve Ross. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 5/11: Singer Iris Williams with *An Evening of Mostly Kern.* Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 4/27: Singer-actress-comedienne Dixie Carter star of "Designing Women." **Bemelmans Bar:** Through 4/27, Tue.–Sat. 9:30–12:30 a.m.: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over *from* 9–12:30 *a.m.* **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Giullespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Tommy Furtado plays Mon.– Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphae Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jaz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernes McCarty with Alex Gressel on bass takes over o Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9 Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V**

WATER'S EDGE—East River Yacht Club, at 44t Drive. (936-7110). Singer-pianist-arranger Larr Woodard performs every Tue.–Thu. from 7–11 Fri.–Sat. 7:30–11:30. **AE, CB, DC**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., April 17

:00/WNCN—Gershwin: *An American in Paris;* **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

WNYC—The Minnesota Orchestra. **Bartók:** Divertimento for Strings; **Beethoven:** Piano Cto. No. 1.

WQXR—Schumann: Violin and Piano Sonata No. 1 in a, Op. 105; **Tchaikovsky:** *The Storm.*

:00/WNCN—Suppé: *Poet and Peasant,* Ov.; **Carulli:** Cto. for Guitar n A, Op. 140.

WQXR—J.C. Bach: Oboe Cto. in F; **Minkus:** *Paquita,* Pas de Deux.

:00/WNCN—J. Strauss: *Gypsy Baron,* Ov.; **A. Scarlatti:** Sinfonia No. 1 in F.

WQXR—Milhaud: *Le Boeuf sur le Toit;* **Vivaldi:** Cello Cto. in b.

:00/WNCN—Vivaldi: Trio for Violin, Lute, and Continuo in g; **Loeillet:** Cto. for Panpipes in D.

WQXR—Bach: Clavier Cto. No. 4 in a.

:00/WNCN—Bach: reludium in E; **C.P.E. Bach:** Sym. n E-Flat.

:00/WNCN—Mozart: Cto. for Horn No. 3 n E-Flat.

:00/WNCN—C. Stamitz: Cto. for iola in D, Op. 1; **Vivaldi:** Cto. for Bassoon n F.

WNYC—Lemeland: Double Cto. for Flute and Oboe; **Tubin:** *Valse Triste.*

00/WNCN—elemann: Cto. for Two Horns in D.

Thu., April 18

00/WNCN—Copland: *odeo,* "Buckaroo oliday"; **Vivaldi:** Cto. r Violin in e.

WQXR—C. Stamitz: rchestral Qt. in C, p. 4.

WNYC—The St. Louis Symphony Orchestra. **Mozart:** Sym. No. 38; **Ravel:** *Daphnis et Chloë,* Excerpts.

3:00/WNCN—Verdi: *Aida,* "Grand March"; **J. Haydn:** Cto. for Flute and Oboe No. 4 in F.

WQXR—Mozart: Violin Cto. No. 1 in B-Flat.

4:00/WNCN—M. Haydn: Sym. in E-Flat.

WQXR—Tchaikovsky: Piano Cto. No. 3 in E-Flat, Op. 75; **J.C. Bach:** Sinfonia in E for Double Orch.

5:00/WNCN—Vivaldi: Cto. for Two Violins in G, Op. 8.

WQXR—Weber: *Der Freischütz,* Ov.; **Telemann:** Cto. in F.

6:00/WNCN—Bach: Recorder Sonata in g.

7:00/WNCN—DeVienne: Oboe Sonata No. 1 in C, Op. 70; **J. Haydn:** Cto. for Piano No. 4 in C.

8:00/WNCN—Shostakovich: Cello Sonata, Op. 40; **C. Stamitz:** Cto. for Flute and Oboe in G.

WNYC—Prokofiev: Piano Sonata Nos. 1 and 2; **Crumb:** *Ancient Voices of Children.*

9:00/WNCN—Vivaldi: Sonata for Two Violins No. 6 in g, Op. 5.

Fri., April 19

2:00/WNCN—Kraus: Sinfonia in E-Flat; **J. Haydn:** Cassation for Lute and Strings No. 6 in C.

WNYC—The St. Paul Chamber Orchestra. **Tower:** Piano Cto.

WQXR—Mozart: Piano Cto. No. 5 in D; **Duparc:** *Lénore.*

3:00/WNCN—Vivaldi: *The Four Seasons,* "Summer," Op. 8; **Boccherini:** Guitar Qnt. No. 6 in G.

WQXR—Dvorák: Serenade in d, Op. 44; **Haydn:** Flute Qt. No. 3 in D.

4:00/WNCN—C.P.E. Bach: Sym. No. 4 in A: **Molter:** Cto. for Trumpet No. 1 in D.

WQXR—Delalande: *Royal Supper,* Suite; **Rachmaninoff:** Symphonic Dance No. 1.

5:00/WNCN—Brahms: "Hungarian" Dance No. 5 in g.

WQXR—Pergolesi: Concertino No. 2 in G; **Mendelssohn:** Capriccio Brillant in b.

6:00/WNCN—Albinoni: Cto. for Panpipes in G, Op. 9; **Telemann:** Cto. for Three Trumpets in D.

7:00/WNCN—Weber: *Der Freischütz,* Ov.; **Danzi:** Sinfonia Concertante in B-Flat.

8:00/WNCN—Saint-Saëns: Cto. for Piano No. 2 in g, Op. 22.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 16.

9:00/WNCN—Bizet: Sym. in C.

Sat., April 20

10:00 a.m./WNCN—Gyrowetz: Cto. for Piano in F, Op. 26.

WQXR—Tchaikovsky: *Capriccio Italien,* Op. 45; **Schumann:** "Arabeske," Op. 18.

11:00 a.m./WNCN—Wagner: *Tannhauser,* Ov.; **A.M. Giuliani:** Cto. for Two Mandolins and Viola.

WQXR—M. Haydn: Sym. in D; **Bach:** Trio Sonata in G; **Fucik:** *Traumideale.*

12:00/WNCN—Bach: Orch. Suite No. 3 in D; **Rameau:** Cto. Grosso No. 6.

WQXR—Rossini: Intro., Theme, and Variations; **Debussy:** *Afternoon of a Faun,* Prelude.

1:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Mozart:** *La Clemenza di Tito.* Cast: Hong, Alexander, Troyanos, Ziegler, Rendall, Robbins; conductor: Levine.

2:00/WNCN—Mozart: Piano Trio No. 5 in E; **Telemann:** Cto. for Recorder in C.

WNYC—Bolcom: Qnt.; **Lutoslawski:** Dance Preludes.

3:00/WNCN—Beethoven: "Pathétique" Piano Sonata No. 8 in c, Op. 13.

4:00/WNCN—Vivaldi: *The Four Seasons,* "Winter," Op. 8; **Zelenka:** Cto. Grosso in G.

5:00/WNCN—Graupner: Cto. for Bassoon in G.

WQXR—Haydn: Sinfonia Concertante in B-Flat, Op. 84; **Beethoven:** Piano Sonata No. 24 in F-Sharp; **Hovhaness:** *The Mysterious Mountain.*

6:00/WNCN—Tartini: Cto. for Violin in a; **C.P.E. Bach:** Trio Sonata in E.

7:00/WNCN—J.C. Bach: Qnt. in C, Op. 11.

8:00/WQXR—The Cleveland Orchestra. **Bartók:** Violin Cto. No. 3; **Stravinsky:** *The Rite of Spring.* Conductor: Boulez.

9:00/WNCN—Mozart: Sym. No. 40 in g.

Sun., April 21

10:00 a.m./WNCN—Boccherini: Guitar Qnt. No. 6 in G. **Bach:** Cto. for Violin No. 2 in E.

WNYC—Milhaud: "Provencale" Suite; **Thompson:** Suite for Oboe, Clarinet, and Viola.

WQXR—Bizet: *L'Arlésienne,* "Incidental Music," Acts 3–5; **Haydn:** Qt. in C, Op. 54.

11:00 a.m./WNCN—Cilea: Cello Sonata in D, Op. 38; **Mozart:** Divertimento in C.

WQXR—Mendelssohn: Violin Cto. in d; **Bernstein:** Divertimento for Orch.

12:00/WNCN—DeLalande: *First Caprice.*

1:00/WNCN—The Chicago Symphony Orchestra. **Bartók:** Cto. for Piano No. 3; Cto. for Orch.

WQXR—Gershwin: *An American in Paris;* **Mozart:** *Unser dummer Pobel meint,* Ten Variations.

2:00/WQXR—Bizet: *Patrie,* Ov.; **R. Strauss:** *Capriccio,* String Sextet.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G.

WQXR—Tchaikovsky: Piano Cto. No. 1 in b-flat; **Paganini:** Qt. in E.

4:00/WNCN—Telemann: "Burlesque de Quixote" Suite for Strings in G; **J. Haydn:** Concertino No. 12 in C.

5:00/WNCN—Mozart: Cto. for Horn No. 1 in D; **Britten:** Prelude and Fugue, Op. 29.

6:00/WNCN—J. Clarke: Trumpet Suite in D; **W.F. Bach:** Sonata for Two Harpsichords in F.

7:00/WNCN—R. Strauss: *Till Eulenspiegel's Merry Pranks,* Op. 28; **C.P.E. Bach:** Sonata in F.

8:00/WQXR—"Sunday Night Opera House." **Donizetti:** *Maria Stuarda.* Cast: Gruberova, Baltsa, Araiza; conductor: Patane.

9:00/WNCN—Handel: *Water Music,* Suite No. 1 in F.

Mon., April 22

2:00/WNCN—Gershwin: *Rhapsody in Blue;* **Sweelinck:** Centone No. 9.

WNYC—The Pittsburgh Symphony Orchestra. **Mozart:** Piano Cto. No. 21; **Shostakovich:** Sym. No. 8.

WQXR—Beethoven: Violin and Piano Sonata No. 1 in D, Op. 12; **Tchaikovsky:** *The Voyevode.*

3:00/WNCN—Bach: Trio Sonata in g.

WQXR—Saint-Saëns: "Egyptian" Piano Cto. No. 5 in F; **Grieg:** *In Autumn,* Op. 11.

4:00/WNCN—Albinoni: Cto. for Panpipes and Oboe in C, Op. 7; **Mozart:** Rondo for Piano and Orch. in A.

WQXR—J.C. Bach: Harpsichord Cto. in G.

5:00/WNCN—Manfredini: Cto. for Two Trumpets in D; **Corelli:** Trio Sonata in a, Op. 3.

WQXR—Mozart: Sym. in a.

6:00/WNCN—Berlioz: *Roman Carnival,* Ov., Op. 9; **Dittersdorf:** Sym. in C.

7:00/WNCN—Vivaldi: *The Four Seasons,* "Autumn," Op. 8.

8:00/WNCN—J. Haydn: "Bird" String Qt. No. 39 in C, Op. 33.

WNYC—Prokofiev: Piano Sonata Nos. 3 and 4.

9:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26.

WQXR—The Boston Symphony Orchestra. **Crumb:** *A Haunted Landscape;* **Grieg:** Piano Cto.; **Sibelius:** Sym. No. 1. Conductor: Spano

Tue., April 23

2:00/WNCN—Tchaikovsky: *Romeo and Juliet Fantasy Overture;* **Gretry:** Cto. for Flute in C.

WNYC—"Vienna/Salzburg Festival." **Schumann:** *Liederkries;* **Brahms:** *Thèrése.*

WQXR—Sibelius: *En Saga,* Op. 9; **Bach:** Sonata No. 2 for Cello and Piano.

3:00/WNCN—Mozart: Sonatina for Piano No. 6 in C; **Vivaldi:** Cto. for Two Violins in d, Op. 111.

WQXR—Haydn: Sym. No. 39 in g.

4:00/WNCN—A. Scarlatti: Sinfonia No. 4 in e.

WQXR—Mozart: Serenade in D.

5:00/WNCN—J. Haydn: Serenade in F; **Beethoven:** *Egmont Overture,* Op. 84.

WQXR—Rossini: Sonata No. 3 in C for Strings; **Schubert:** Konzerstück in D.

6:00/WNCN—Albinoni: Sonata in C; **Uttini:** *Aline,* Ov.

7:00/WNCN—Mozart: Cto. for Piano No. 2 in B-Flat.

WQXR—Tartini: Violin Sonata in g; **Sibelius:** *Rakastava,* Suite.

8:00/WNCN—Spohr: Sonata Concertante for Cello and Harp in E-Flat, Op. 114.

WNYC—Prokofiev: *War and Peace.*

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

WQXR—Shostakovich: No. 9 in E-Flat, Op. 70.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
25 WNYE
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., APR. 17

12:30 p.m.
MAX **The Last Angry Man** (1959). Paul Muni's performance is gripping in this sentimental, intense, and exhausting movie about an old-fashioned Brooklyn doctor and his gutsy practice, which draws the unwanted attention of a television program.

7:30
49 Need some wine? Then tune in to the first segment of Connecticut Public Television's **Auction '91**, for wine is the first course served—until midnight. But there's more: antiques, gourmet dinners, garden accessories, you name it, all sold to the highest bidder over the next ten days.

50 **State of the Arts—"Glass Armonica."** A look at the strange and wonderful musical instrument invented by Benjamin Franklin and played by Mozart.

8:00
2 **Toon Night.** The Simpsons are no longer alone—animation has returned to prime time in force. This new series is full-blown Warner Brothers, with a debut featuring Bugs Bunny, Daffy Duck, Elmer Fudd, et al., in "Overtures to Disaster." Also, some vintage clips, including "The Wabbit of Seville," and "What's Opera, Doc?"

5 **Choices of the Heart** (1986). A very solid TV movie starring Melissa Gilbert as Jean Donovan, the missionary who, along with three nuns, was murdered in El Salvador in 1980. With Martin Sheen, Mike Farrell, Helen Hunt. Written by *Agnes of God* author John Pielmeier.

11 **American Flyers** (1985). Poignant but not mushy story of two brothers, one of them dying, declaring their love for each other during a three-day Rocky Mountain bicycle race. Screenplay by Steve Tesich, who wrote an earlier bicycling picture, *Breaking Away*. Starring Kevin Costner, David Grant, and Rae Dawn Chong.

13 **A Taste of Health.** Willpower versus desire for banana splits—that is one premise of this program, about how the human body reacts to its nutritional intake and how we do at controlling that intake. Also shown at **10:00** on 21.

50 **The Buddy Holly Story** (1978). Gary Busey is credible, tuneful, and terrific in this well-made, atypically profound Hollywood rock bio.

9:00
13 **From Information to Wisdom?** A special program exploring artificial intelligence—just how intelligent it is and how it affects our humanness.

31 **A Quest for Education.** A documentary contrasting U.S. and Japanese education, and the differing values between these two countries.

10:00
2 **48 Hours—"Wonder Kids."** An exploration of the phenomenon of child geniuses and prodigies. Just how unusual are they, how do they benefit and suffer from their skills, and how do adults learn from them?

7 **Gabriel's Fire.** New time slot for the series starring James Earl Jones as Gabriel Bird. Tonight, Bird is in danger when he goes undercover in a mental hospital to investigate alleged abuses against patients.

A-E **Living Dangerously: On Angel's Wings.** A re-creation of the exploits of flamboyant American daredevil Jimmy Angel, who discovered the world's highest waterfall in Venezuela in the thirties. Two hang-glider pilots and a free-fall parachutist toted the cameras that produced this heart-stopping footage. Also shown at **2:00 a.m.** and Sunday at **6:00 p.m.**

11:30
2 **"Crime Time After Prime Time."** The uneven but occasionally intriguing late-night series features a one-hour thriller or chiller each weeknight at this time (on a similar note, see 2 at **12:30 a.m.**). This week's episodes, "Scene of the Crime," "Fly By Night" (Thurs.), and "Dark Justice" (Fri.), are about, respectively, sexual harassment and mobsters; funerals and mobsters; and murdered architects.

12:30 a.m.
2 **Mission Impossible.** The late-eighties version of the old thriller plays each weeknight at this time. Peter Graves still runs the IMF, and Greg Morris's son now plays the techno-whiz character that his father perfected. This week's episodes involve stemming bribes in Congress (tonight); destroying an African chemical-weapons plant (Thursday); and the practice of Satanism in British government (Friday).

THU., APR. 18

4:00 p.m.
7 **A Family Again.** An *ABC Afterschool Special* with Jill Eikenberry and Michael Tucker as parents whose eldest child has died, leaving them devastated.

8:00
9 **Over the Influence.** Tom Selleck and Whitney Houston are hosts of a special about preventing and rehabilitating kids who abuse drugs and alcohol.

13 **Die Kinder (The Children)—"Catastrophe Trophy."** Fourth of a six-segment series. Sidonie and Lomax follow the trail of the kidnapped children to Hamburg. Also shown at **9:00** on 21, Friday at **9:00 on** 50, and Sunday at **9:00** on 31.

9:00
13 **The Ladykillers** (1955). A delicious black comedy with Alec Guinness and Peter Sellers as two petty thieves who think an old landlady is easy prey. They are, of course, wrong, but hilariously so.

BRV **José Carreras Sings Andrew Lloyd Webber.** Self-explanatory, and worth a look.

10:00
2 **Dorf's Family Stump.** A comedy special starring Tim Conway as Derk Dorf, the tiny dork with the bad toupee, whom Conway created ten years ago for his own show. Here, Derk appears in several sports situations, failing miserably each time. Also appearing are Ruth Buzzi, Harvey Korman, Tom Poston, Cathy McAuley, Bob Uecker, and real athletes Billie Jean King, Joe Namath, and Willie Shoemaker.

10:30
50 **Leprosy's Legacy.** A visit to Carville, Louisiana, and its century-old leprosarium. Stories of families separated and lives broken by leprosy, and how the afflicted cope.

2:00 a.m.
11 **Independence Day** (1983). Dianne Wiest gives a superb performance as a battered wife in this generally mediocre TV-style movie about life in a small New Mexico town.

FRI., APR. 19

7:30 p.m.
11 The **Kansas City Royals** visit the Bronx to play the **New York Yankees.** The two teams meet again Sunday at **1:30 p.m.**, and the Yankees host the **Detroit Tigers** Monday at **7:30 p.m.**

8:00
9 **Maid to Order** (1987). A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrine, and Dick Shawn. Charming in spots, and never terrible.

50 **Feathered Jewels.** A visit with fifteen exquisite species of hummingbirds.

9:00
2 **The Outside Woman.** Sharon Gless and Scott Glenn in a two-hour 1989 drama. Gless is a bored, small-town Louisiana woman who visits a prison with her church group and meets Glenn. The two become involved, and Gless hijacks a helicopter to help Glenn escape.

13 **The Sunset Gang—"The Home."** In the final episode of the trilogy about life in a Florida retirement community, Uta Hagen plays a woman who, after breaking her hip, must convince her children that she's still fit to live on her own.

10:00
13 **Thanh's War.** Story of a Vietnamese boy who was twelve years old when an American grenade killed his family and severely wounded him. He was then rescued and taken to California, where he built a new life.

11:30
21 **Reefer Madness** (1936). This weird, funny film was a lot more daring than others of the period, all in the name of telling innocents about a perfectly nice boy whom marijuana leads to death, insanity, and sex.

12:50 a.m.
TNT **Cat People** (1942). Jacques Tourneur's first feature film, a horror romp with Simone Simon as a new bride who thinks that Serbian women like herself turn into panthers when they get mad. Followed, of course, by **Curse of the Cat People** (1944), at **2:20**. Then, at **3:50, The Leopard Man** (1943)—Tourneur again, in a sharp and wicked mystery about a set of murders in a small southwestern town that get blamed on an escaped leopard.

2:00
11 In keeping with the theme established directly above, here lies **The Wolfen** (1981), a pro-ecology, anti-gentrification, lupine-revenge (and pretty fair) horror movie. (Packs of highly evolved wolves prey on upper-class Realtors.) Albert Finney and Gregory Hines star, but seen through the eyes of the big bad wolves.

SAT., APR. 20

11:30 a.m.
SHO **Crimes and Misdemeanors** (1989). What holds this movie's two disparate stories together is Woody Allen's fascination with the drama of winners and losers in a world without safety nets. Terse at one turn, charming at the next. With Martin Landau, Claire Bloom, Anjelica Huston, Jerry Orbach, and Alan Alda, being hilariously vain.

NOON
MAX **The Courtship of Eddie's Father** (1963). Ron Howard as the sweet kid trying to find a wife for his widowed dad (Glenn Ford). Vincente Minnelli directed this solid movie that became a TV series.

1:00
11 **The Little Prince** (1974). An uneven but warm musical telling of the St.-Exupéry story (for children and, especially, adults) about a downed pilot who quickly makes friends with a true prince of a boy.

TNT **Flying Leathernecks** (1951). Marine major John Wayn is rough on his men, and hat doesn't sit well with fficer Robert Ryan. But he two see eye to eye when battle looms.

:05
TBS A pair of not-errible Elvis Presley novies. First, **G.I. Blues** 1960), with Elvis one of a rio of singing soldiers in Germany. At **3:05**, the ppropriately titled **Girls! Girls! Girls!** (1962).

:30
ESPN Real-life *Hoosiers:* he **1991 Indiana Boys Basketball Championship.** On tape, rom March 23 at the Hoosier Dome.

:00
Los Angeles Lakers t the **Utah Jazz**, live rom the Salt Palace. NBA vild-card playoff game to ir Sunday at **3:00 p.m.**

:30
Wide World of ports. Heavyweight ight live from Atlantic City between a pair of erious contenders—the ndefeated Riddick Bowe 22-0-1, 20 knockouts) nd Tony Tubbs (29-2-0, 8 knockouts).

:30
BRV **The 10th Annual ndependent Spirit wards.** A sort of Off roadway Oscar eremony. L.A. *Times* ritic Charles Champlin is ost, honoring filmmakers nd companies on the, uote, cutting edge. To vit, up for best picture: *he Grifters; Henry, ortrait of a Serial Killer; he Plot Against Harry; ump Up the Volume; To leep With Anger.* Also nown Sunday at **1:00 .m.**

:00
The Quick and the ead (1986). A made-for-ble Louis L'Amour estern about a small mily from the East that terrorized by bandits, en saved by a tough od guy. The casting orks, especially Sam lliot, who is as salty as ef jerky. Also shown nday at **6:00 p.m.**

Weapons of the pirit. Pierre Sauvage, a w saved from Nazis by e townspeople of hambon-sur-Lignon in ance, returned to the wn to make this film out the "conspiracy of odness" that went into rboring 5,000 Jews.

BO **One Man's War.** eviewed in this issue.

00
The Dead Zone 983). A Stephen King ovie that goes more for ror than for gore and is gely captivating. hristopher Walken, after nearly getting killed, is bestowed with psychic power, which tells him about a nuclear war about to happen. With Brooke Adams, Tom Skerritt, Herbert Lom, Colleen Dewhurst.

SHO **Paris Trout.** Reviewed in this issue.

10:00
13 Movies all night here, and good ones. First, James Stewart and Margaret Sullavan in **The Mortal Storm** (1940), about a German family's troubles during the rise of the Nazis. At **11:40, The Devil and Daniel Webster** (1941), with Edward Arnold, Walter Huston, and Jane Darwell in a terrific adaptation of Stephen Vincent Benét's story. **Queen Christina** (1933) plays at **1:05**; it stars Garbo, truly resplendent, as the Swedish queen who deserts the throne in favor of her love for John Gilbert. At **2:45**, Bergman's masterpiece, **The Seventh Seal** (1956), with Max von Sydow, Gunnar Björnstrandt, and Bibi Andersson. Finally, **Playboy of the Western World** (1962) starts at **4:20**; J.M. Synge's play made an entertaining movie, starring Gary Raymond, Siobhan McKenna, and Niall MacGinnis.

SUN., APR. 21

8:00 a.m.
4 **Sunday Today.** The story of Lucky Severson, a champion of literacy in Memphis who walks the streets persuading kids to go back to school.

9:00 a.m.
HBO **Stanley and Iris** (1990). Low-voltage but likable enough. Jane Fonda is a youngish widow, a worker at a baking factory, and Robert De Niro is the dignified, competent man who works there as a cook until it's discovered that he's illiterate. A gentle movie that gets neither too messy nor too dramatic. Martin Ritt directed.

NOON
4 **PGA Seniors' Championship.** The last round, live from Palm Beach Gardens in Florida. The title is misleading—these geezers can flat-out play.

1:00
9 **Exodus** (1960). Otto Preminger's action-packed adaptation of the Leon Uris book about the Jewish battle for Palestine after World War II. Paul Newman and Eva Marie Saint star; with Sal Mineo, Ralph Richardson, Peter Lawford, Lee J. Cobb.

7:00
9 **Between Friends** (1983). A made-for-cable movie with Carol Burnett and Elizabeth Taylor playing a pair of middle-aged divorcées whose lives intersect, quite bumpily. Although their characters are vastly different, a friendship blooms. Both actresses are splendid.

50 **Say It With Songs** (1929). Al Jolson stars in a picture about a struggling couple—the husband's a singer—whose lives change dramatically when he faces a manslaughter charge.

7:30
5 **Parker Lewis Can't Lose!** In honor of "Education 1st" Week, Parker gets Mikey to stay in school; Ziggy Marley and Kool Moe Dee aid the cause.

8:00
4 **Real Life With Jane Pauley.** Stories about education—home education as it gains popularity as an alternative to the schools, and a wealthy Philadelphia couple who have adopted an inner-city high-school class, promising to send them all to college if they stick with it.

5 **In Living Color.** Among tonight's skits is "Three Champs and a Little Lady," in which boxing greats Tyson, Leonard, and Ali (reasonable facsimiles thereof, actually) prepare their teenage daughter for a date with Gerry Cooney Jr.

A-E **Comrade Robinson.** A documentary on Robert Robinson, a black American car worker recruited to work in the Soviet Union in the early thirties, who was prevented from returning home for 49 years. He's now an elderly man, back in the U.S., full of observations but extremely bitter about his time in Russia. Also shown at **midnight**.

TNT **The Big Sky** (1952). Kirk Douglas plays the fur trapper from A.B. Guthrie's sweeping novel about a risky expedition up the Missouri River in the 1830s.

9:00
7 **The Perfect Tribute.** Reviewed in this issue.

13 50 **House of Cards.** The fourth and final segment of Andrew Davies's black comedy about British politics. Here, Mattie is sure she has championed the wrong candidate when Urquhart proves ever more ruthless. Also shown at **11:30** on 21.

MAX **The Godfather** (1972). Francis Ford Coppola's passionate, vivid, funny, and, at times, very moving epic about the generations of a Mafia family. With Marlon Brando, Al Pacino, James Caan, and Diane Keaton. **The Godfather, Part II** (1974), playing Monday at **9:00 p.m.**, is not as concentrated and powerful as its predecessor, but magnificent nonetheless. With Robert De Niro playing the don as a young man and Al Pacino as the modern head of the family.

11:30
7 **Sweet Dreams** (1985). An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man. Director Karel Reisz focuses far more on Cline as a woman and wife than an artist, which serves the picture well.

MON., APR. 22

7:00 p.m.
AMC Opening night of the week-long "French Affairs Film Festival," featuring the most romantic of French actors. Tonight, **Moontide** (1942), with Jean Gabin as the hunk of Ida Lupino's dreams. Also shown at **midnight.**

NICK **Kids' Choice Awards.** Corin Nemec, star of *Parker Lewis Can't Lose!*, is host of the fifth annual ceremony fêting the favorite actors, musicians, and athletes of American kids.

8:00
5 **Hi Honey, I'm Dead.** A new TV movie, a comedy-fantasy starring Curtis Armstrong as Arnold Pishkin, a powerful young real-estate developer who dies and is reincarnated as the housekeeper for his wife and son. It is then, of course, that he realizes how badly he neglected his family when he was alive the first time.

9 **Miss Saigon: The Heat Is On.** Pat Collins is host of this special exploring the production of the Broadway show whose whopping advance ticket sales were overshadowed by the casting controversy of Brit Jonathan Pryce in the lead, as a Eurasian. Now the show is up and running.

13 **The Astronomers—"Searching for Black Holes."** The second of six segments. Astronomers use large radio telescopes in an intercontinental search for black holes that may lurk in the center of a quasar. Also shown Tuesday at **10:00** on 21.

TNT **Chernobyl: The Final Warning.** Reviewed in this issue. Also shown Tuesday at **4:00 p.m.**

9:00
7 **Addicted to His Love.** A TV movie from three years back with Barry Bostwick as a swindler who dangles several women at a time. When they all find out, they map out an intriguing revenge.

13 **The Shape of the World—"Empire."** Episode four of the series about cartography, examining the grueling, decades-long task of mapping the subcontinent of India. Also shown at **10:00** on 21 and Tuesday at **8:00** on 31.

MAX **The Godfather, Part II** (1974). See Sunday.

DIS **Bringing Up Baby** (1938). Howard Hawks's swell screwball comedy boasts a dignified Cary Grant, a loony Katharine Hepburn, and a rather troublesome leopard. If the big screen suits you better, *Baby* is playing at Theater 80 this week as well (see "Brief Reviews").

9:30
31 **Dancer—"New Moves."** A historical overview of how the male role in choreography developed. Interviews with and footage of contemporary choreographers.

TUE., APR. 23

7:00 p.m.
AMC More French romance (see Monday)—Maurice Chevalier in the splendid **Love Me Tonight** (1932), a romantic drama with Jeanette MacDonald and great Rodgers and Hart songs like "Mimi" and "Isn't It Romantic?" Also shown at **12:30 a.m.**

7:30
9 The **Philadelphia Phillies** were good enough to visit Shea Stadium to open the season; now the **N.Y. Mets** return the favor.

8:00
11 **Orca** (1977). Richard Harris. Charlotte Rampling. Bo Derek. Shark-hunter kills pregnant whale. Mate enraged. Bo Derek gets leg bitten off.

13 **Nova—"The KGB, the Computer, and Me."** The story of a hippie-turned-detective trailing a hacker through an expansive maze of research and military computers. Also shown at **9:00** on 21.

BRV Today is, after all, the date generally accepted as Shakespeare's birthday—thus the following lineup. First, **A History of Hamlet**, a *South Bank Show* profile featuring Daniel Day-Lewis and Richard Burton. At **9:00,** Laurence Olivier's almost perfect 1948 film version of **Hamlet,** winner of both Best Picture and Best Actor Oscars. Olivier again directed and starred splendidly in a spellbinding **Richard III** (1956), playing at **11:35**. With John Gielgud, Ralph Richardson, and Claire Bloom.

FAM **Come to the Stable** (1949). Celeste Holm and Loretta Young as two French nuns in New England, drumming up money for an orphanage.

LIFE **The Killing Mind.** A premiere movie, a psychological thriller with Stephanie Zimbalist as a police sergeant determined to catch a killer by getting inside his mind. With Tony Bill.

SHO **Grand Hotel** (1932). Greta Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining tale of love, greed, and heartbreak. (But Broadway does it better.)

8:05
TBS **Whose Life Is It Anyway?** (1981). Sturdy black comedy with Richard Dreyfuss as a successful Boston sculptor paralyzed in a car accident, arguing for his right to die. With Christine Lahti and John Cassavetes.

9:00
13 **Frontline—"High Crimes and Misdemeanors."** Bill Moyers's exhaustive examination of the Iran-*contra* story—and how the White House, Congress, and the press played it out.

10:00
31 **Wild America—"Weasels: Sleek and Savage."** Admit it, you've always wanted to know more about weasels, those bird-, mammal-, and vermin-eating buggers.

12:30 a.m.
4 **Latenight With David Letterman.** Guest David Lee Roth, in your living room.

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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STRICTLY PERSONALS

Romantic Seeks Forever Lady—If you are a woman who is stunning on the outside and beautiful on the inside, are emotionally secure enough to communicate your deepest thoughts and feelings, are capable of giving as well as receiving, possess a smile that lights up a room when you enter, and have a slim, curvaceous figure... If you are all this and are an intelligent, sensuous, free-spirited, chic nonsmoker, under 43, who has been seeking a level of intimacy that comes only with true love, your search has ended. I am a handsome, athletic, 6', trim, divorced Jewish male who is honest, warm, sensitive and easygoing. Financially successful and emotionally secure, I believe strongly in traditional values, especially fidelity and commitment. Among the things I enjoy are laughing, music, theater, film, sports, fine dining, Caribbean beaches, good conversation, an occasional visit to an art museum, moonlight walks, hugs, and deep long kisses. Considered to be elegant, a genuine nice guy, and a possessor of a zany sense of humor, I am equally comfortable in a designer tux or a pair of jeans. If you believe, as I do, that true love can endure and, most importantly, that the foundation of a healthy relationship is mutual respect and equality, do not delay in responding - as we have already wasted too much time. This is a one-time placement, so if you are a quality lady who has been reluctant to respond to an ad, now is the time to go for the brass ring. Where you live is not important, just who you are. All responses will be treated confidentially and, if requested, your photo will be returned. Photo and note are essential for a reply. (Kids okay). 9095 ✉

PhD, VP - Drug Firm—Christian, Oriental, seeks beautiful white female in 20's, nonsmoker, under 5'4". Photo/phone. 5977 ✉

Quality, Pretty Lady—Prefers culture, nature, cooking, travel, domestication to discos. I'm 38, thin, in shape, 5'6", Jewish, without kids, caring, energetic yet can relax. Seeking sweet, tall professional man, 33-50, without kids, for sharing, romance, marriage, children. 6071 ✉ ☎

New Age Male Seeking His Soul Mate—Good-looking, athletic, nonpracticing Jewish Manhattanite - early 50s, looks early 40s - financially secure entrepreneur with a wide range of interests, from tennis at the Ocean club to seminars in Maui. You must see the glass of life half full not half empty, be able to laugh at yourself and have the knowledge that the past does not equal the future. Please be slim with pretty legs. A current picture (will reciprocate if desired) and a brief note describing your Number One goal or desire. 3911 ✉

Pencil Me In—Very pretty, sexy editor, 35, is plotting romantic adventure and needs dashing but offbeat main character. Photo please. 3891 ✉

If You're Cute And Sweet—And (preferrably) petite and would love to meet a cute, kind guy (39, 5'5 1/2") who will dazzle you with gentle hugs and little presents, write POB 856, NYC, 10009.

Very Successful Physician—Handsome Mediterranean looks, Jewish, 36, looking to meet slender, petite, pretty, dark complexioned female, 25-30, preferably with expressive eyes, insightful mind, a sense of style and elegance, a career, a strong will, a love of romance and a longing for passion. If you can also be a valued friend and are excited by the idea of being both teacher and pupil in a lasting relationship, then I would like to hear from you. Note/phone/photo appreciated. 3888 ✉

53 - Looks 43—Handsome, Jewish, substantive attorney with power practice. Boating, travel, theater, dinner dialogue, etc. Seeks female counterpart (35-45) with similar characteristics. Note/photo/phone. 6028 ✉

Widowed Male Professional—58, Christian nonsmoker, down-to-earth - with a love for life and the good things life has to offer - seeks serious relationship with a female with the same qualities. Prefer Queens/Nassau resident. 6002 ✉ ☎

A Capital Venture—Attractive, green-eyed banker, 5'5", in great shape, fun-loving, adventurous, seeks male appreciation. If you are an available white male, 38-48, nonsmoking, attractive, fit, reliable and consider yourself prime stock, let's get together and compare assets. 6019 ✉

Leading CEO Seeks Leading Lady—For romantic comedy destined for record run. A warm, savvy, scintillating, adventurous romantic. Devilishly handsome, seven figures yet unassuming, 24K heart, funny, 30's, fit, muscular, tall. Seeks caring beauty, under 38, to make my heart skip a beat. Reply requires photo. 6075 ✉

European Man—49, single, handsome, cultured professional - seeks attractive, petite, romantic woman of European or Latin American background. 6067 ✉

Warm And Friendly—36-year-old - very pretty, petite, hazel-eyed Jewish female with communications career. Enjoy movies, health club workouts and friends who make me laugh. Eager to find ambitious, intelligent man, 33-44. He has a kind heart, keen sense of humor and takes pleasure in sharing. Note/photo please. 3792 ✉

Initially You'll Be Attracted—By my silky blond hair and slender hourglass figure. I'm savvy, sophisticated, accomplished and elegant - yet incredibly feminine and sexy, with warm blue eyes, a gorgeous smile and a happy, giving nature. Though 43, I look 33 - but my real assets are my integrity, compassion, generosity, honesty and sense of humor. Seeking powerfully dynamic Bergdorf Goodman-style man who is tall, masculine, well-bred, successful, generous and fun-loving, with razor-sharp wit, priding himself in always dressing impeccably and enjoying a sophisticated lifestyle which reflects a certain level of taste and elegance. Must be comfortable at black-tie parties, not allergic to telling the truth or averse to opening a door, pulling out a chair or falling head-over-heels in love (this time for keeps), and able to say the word marriage, out loud, without my having to call the paramedics. In return I'll respect and adore you. Photo is essential for reply. 3922 ✉

Fast, Lean, Mean Producer/Director—With own production company - attractive, tall, slim, positive, well-groomed man. Winter play weekends in southern Florida, summer weekends in northern NY mountains and NYC in between. Looking for pretty, sexy, slim, shapely woman, under 29 1/2, who gives it all up for...fun and sun, fast boats, jet skis, ATV's and...me. 6052 ✉ ☎

Successful Businessman—Divorced, blue-eyed blond, 5'10", Christian, 47, Suffolk resident. Looking for someone who wants to share life and may be interested in dining, cooking, NYC sometimes, travel, boating, the beach, gardening, entertaining, family, friends. Thinks she's a knockout inside and out - 33-39, nonsmoking nondrinker. Note/photo/phone. 9065 ✉

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MasterCard, Visa or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Chivalry Is Not Dead—Sincere, caring Jewish male, 43, seeks understanding Jewish woman to share life's ups and downs: Today - Tomorrow - Forever? Note/phone/photo? 3849 ✉

Tall, Blue-Eyed Male—39, seeking caring, sensitive Jewish redhead. 6040 ✉ ☎

Very Handsome Prince Seeks Princess—To share a lifetime of happiness. Successful, adventurous Jewish male, 27, 5'10" ad art director seeks Jewish female, fit, fun, adorable inside and out - to love, honor and cherish, photo! 3862 ✉

Incredibly Handsome—MD, 28, seeks one very special woman. Photo. 6070 ✉

First Mate Needed—For world-traveling sailor and his beautiful 46' sloop. 43, tall, thin, boyish wizard - unconventional, outdoors, salty good looks. Ideal crewmate is intelligent, brave, attractive, slender, no emotional ball and chain, young enough to consider a first child after four years of sailing and no seasickness. Does this sound likes someone you know? This is not a drill. Photo/phone. 9098 ✉ ☎

Sexy Lady—Mover/shaker - wants it all. Seeks same man, 50's. Pix. 6063 ✉ ☎

Winsome, Warm Woman—45, great smile, good looks and humor, seeks honest, intelligent nonsmoking man. 3913 ✉

Attractive Black Businesswoman—45, nonsmoker, enjoys tennis, travel, movies. Seeks companionship of male with same interests, interested in marriage. 5984 ✉

Raven-Haired, Green-Eyed Beauty—Wonderfully romantic, with loving heart and great zest for life - accomplished, feminine and compassionate - seeks a witty, warm and wonderfully worldly man, 46-56, who has integrity, sincerity, kindness and is interested in a lifetime of sharing. Photo/phone/note. 6066 ✉ ☎

Something Special Awaits—A sincere gentleman, who is accomplished, dynamic, witty and romantic, 6' up and over 45: this strikingly beautiful, slender, bright, creative, worldly lady is ready to share a fulfilling relationship with you. Photo please. 9125 ✉ ☎

A Romantic Interlude—To last a lifetime! Take to the hills with this classic chassis, rare model - mint condition. Golden opportunity for discerning mensch (50-65) - accomplished, adventurous, attractive and emotionally available. Photo. 6054 ✉

Vivacious, Petite British Redhead—Works in media - successful, independent. Loves rock 'n' roll, movies, cycling, outdoors - 42, divorced, two teens. Seeks similar soul, 40-50, professional, warm, great sense of humor, over 5'8". 9116 ✉ ☎

Unique Opportunity—Adventurous, independent, 48, Australian woman looks to meet similar-aged, intelligent, cultured, fun man for friendship and companionship. Please write. 3896 ✉

Summit NJ, Stylish And Well-Bred—Pretty lady, 5'3", 118 lbs. I'm loyal, fun, elegant, exciting and the best friend you could ever want. I'm seeking a secure, sincere man, 45-60, with varied intellectual and cultural interests for a mutually loving and lasting relationship. Note and photo please. 6039 ✉ ☎

Cultured Manhattan Woman—Modern with old-fashioned values, loving, sparkly, smart, attractive, with lots to give to one helluva of a guy who is prosperous, kind, strong, 50-60, and ready to build a permanent relationship sharing love, laughter, friends, family, travel, the fun of NY - or wherever we are together - forever after. Photo appreciated. 9101 ✉

Male Playwright/Screenwriter—32, successful, very handsome, cooks gourmet. Seeks smart, artistic, athletic woman, 25-35. Photo/letter. 3879 ✉ ☎

Seeking—Tall, slim, shy, sensitive female with great legs, 45-55, nonsmoker, to spoil forever. I am fit, trim, athletic, honest, humorous, secure. Photo a plus. 3899 ✉

Lively, Lovely Artist—Seeks warm, imaginative, fit, nonsmoking NYC man, 44-55 - enjoys Matisse, Beethoven, ideas, selfhood, relations. Photo. 3916 ✉ ☎

Looking For Romance—Music from Bromberg to Bowie; dining from hotdogs to haute cuisine; dancing from rhumbas to reels; touching from karate to a kiss: that's some of what I like. I am 38, 6'1", good-looking and successful. You should be a woman, both sensuous and sentimental, with some extra talent - like juggling, mirror handwriting or speed reading. And a sense of humor. 6027 ✉

Attractive, Dynamic—Nurse/psychotherapist, divorced, young 50's, expressive. If you are 52-65, intelligent, curious and would like a friend/lover to explore new adventures, then please reply. 6014 ✉ ☎

In Search Of A Special Lady—By international businessman, 50, recently unattached. I'm physically fit, emotionally secure, quietly confident and adventuresome. Seeking a petite, sensuous, unaffected lady, desirous to begin a very interesting and meaningful relationship. Photo please. 6018 ✉

Very Pretty, Sexy Jewish Female—42, is tired of Mr. Perfect and looking for Mr. Nice Guy - a man who is sincere, able to laugh at himself and not be afraid to care. 6022 ✉ ☎

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Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Jewish, Single Medical Student—Good-looking, who enjoys working out, the outdoors and music, wishes to meet an attractive, Jewish single female, age 19-22, who enjoys the same things. Please send a recent photo with your reply to 6017 ✉.

Hunk Of Burning Love—(Sounded cute). Good-looking male, 45, into music, movies, sports - romantic, caring, good sense of humor. Seeks attractive, down-to-earth female for relationship. Photo/note. 6030 ✉ ☎

Interesting Woman—Gourmet cook, warm, creative, attractive, doctoral student, 35, seeks bright, funny man, 30-43; to go kite-flying with. 3895 ✉

Adventurous?—Successful and handsome attorney (divorced Jewish male), 50, seeks attractive and liberal gal counterpart, 30's-42, unattached, to share mini-estate - tennis, travel, dining and romance. Send recent photo/brief bio. 9096 ✉ ☎

Lovely, Tall And Shapely Lady—38, with no children (and don't want any), would rather create an exciting life together with a tall, healthy man over 33. 5974 ✉

60ish Lady—Artistic, attractive. Seeks quality male companionship to share high/low-key city doings. 9106 ✉

Pretty, Petite, Professional Dancer—Loves travel, brunch, family, friends and her new Mac. Seeks tall, handsome, athletic male, 30's, successful, close to family and friends, confident, romantic, sensitive. Nonsmoker. Photo/note. 6073 ✉

Pretty NYC Woman—Professional, slender, 5'4", 44. Looking for good-humored man, under 50, to share music, art, ideas, outdoors and more. Photo/note. 6072 ✉

A Sparkling Lady—Bright and beautiful, Jewish divorcee, Manhattanite - professional, upbeat, interesting and active - seeks similar male, 48 plus. 3923 ✉ ☎

Vibrant, Intelligent Englishwoman—36, seeks attractive single man, 30-40ish, with sense of humor and warm, romantic heart. I like good friends, fun, cultural pursuits, conversation, travel and the outdoors. 9112 ✉ ☎

Striking, Slim Blond—39, bright, warm, adventurous, successful woman seeks caring, accomplished man. 9099 ✉

City Girl Seeks Mountain Man—Adorable, voluptuous, athletic, pretty, Ivy-educated media/finance VP, 35, seeks warm, brilliant, outdoorsy, well-traveled, passionate partner to share my CD collection and Sunday suppers by my fireplace. I love winter, strong coffee, New England and the Alps. Photo please. 3930 ✉ ☎

Petite Italian-American—Very attractive, 41, corporate VP - seeks professional or successful businessman, 5'8"-6', for a lasting relationship. Photo. 3910 ✉ ☎

Warm, Sensitive, Tall, Slim—Nice guy, attorney, 62, seeks attractive, smart, happy woman. Photo/note. 9110 ✉

Attorney - Eclectic—57, seeks unpretentious, intelligent woman. Photo. 3924 ✉

Beautiful Artist, Musician—Former model/actress, 39, 5'8", seeks healthy vegetarian - spiritual, creative, successful, attractive, single, white Jewish male companion, 35-51, great humor - for fun, fulfilling and immortal love. Photo optional. POB 1186, Ansonia Station, NYC 10023

New Age Male Seeking His Soul Mate—Good-looking, athletic, nonpracticing Jewish Manhattanite - early 50s, looks early 40s - financially secure entrepreneur with a wide range of interests, from tennis at the Ocean club to seminars in Maui. You must see the glass of life half full not half empty, be able to laugh at yourself and have the knowledge that the past does not equal the future. Please be slim with pretty legs. A current picture (will reciprocate if desired) and a brief note describing your Number One goal or desire. 3911 ✉

Quality, Pretty Lady—Prefers culture, nature, cooking, travel, domestication to discos. I'm 38, thin, in shape, 5'6", Jewish, without kids, caring, energetic yet can relax. Seeking sweet, tall professional man, 33-50, without kids, for sharing, romance, marriage, children. 6071 ✉ ☎

Handsome, Successful Professional—37, sincere, caring, athletic, well-built white male - seeking attractive, affectionate Oriental lady for a lasting, loving relationship. 5982 ✉

Tall, Handsome Wasp Male—Seeks Waspette under 33, from here to eternity. Note/phone/photo appreciated. 9107 ✉

Dynamic, Independent—Professional female at work. Auburn beauty, emotionally open, sensitive at home. Seeks male counterpart, 50-60, for warmth, laughter, fun, maybe more. 6047 ✉ ☎

Handsome Airline Pilot—Single black male, 32, 6', 170 lbs, nonsmoker, enjoys many hobbies. Looking for nice female to start a relationship. Your reply welcome. Photo/phone appreciated. 5979 ✉

Handsome, Intelligent—Successful, sensitive, slightly insecure, sincere and warm-hearted executive, 49, MBA, Manhattanite - enjoys city and culture. Seeks pretty, warm, intelligent woman, 18-28, for fun and serious relationship. Photo and note please. 5950 ✉

Would Like To Meet—A young, beautiul model. I am a very nice-looking single white male in my 40's. I'm very athletic and have a great sense of humor. I love heater, films and sports, and travel. I posess all the luxuries of life, including beach house, town house and would like o share it with a beautiful woman. Let's exchange photos. 6011 ✉

Pretty, Slim Woman - Attorney—Long dark hair, 40 plus, varied interests - reading, summer sports, etc. Seeks professional, successful male counterpart, 45-55. Photo appreciated. 9111 ✉

Spirited Irish Artist—Vibrant, 38, female, recovering Catholic, seeks fit, vital, adventurous, curious Celtic sidekick, red hair and/or bicycle a plus. 3912 ✉

Easygoing, Attractive—And financially secure Jewish female, seeking 28-38-year-old Jewish male for lasting relationship. Note/photo/phone. 9123 ✉

Sexy, Elegant, Mature Woman—Seeks unattached man, 60 plus. 6051 ✉

Personality Plus Beauty—Curvaceous, 5'2", green-eyed brunette with an adventurous spirit - seeking successful, unencumbered, sincere gentleman, 44-57. Note/photo/phone. 6035 ✉

Sensitive, Attractive White Male—29 - enjoys traveling, skiing, flying, classic rock, oldies and country music. Seeking slim, cute, fun-loving, all-American girl, 21-32. Note, phone and photo. 6015 ✉

Beautiful, Feminine—40, slim, loves puppies, slow dancing, laughter. Seeks male counterpart. Photo. 6038 ✉ ☎

Professional Man—33, seeking slim professional beauty for friendship, intimacy, commitment. Photo/note/phone. 3883 ✉

Professional Man—33, seeking slim professional female for romance and possible commitment. Photo/bio/phone. 3881 ✉

Are You A—Sophisticated, emotionally and financially secure, caring, 35-45, Jewish man with an educated mind - who can bring out the best in a beautiful, 5'10", slender, Jewish, financially secure, exotic-looking lady? 3907 ✉

Smart, Sexy, Slim, Successful, Sane—Pretty, vivacious, warm, green-eyed blond seeks smart, funny, caring Jewish man, 36-46, for always. Photo. 6053 ✉

Widower, Attorney, Ivy League Grad—Seeks attractive Jewish woman, mid 40's-mid 50's, for friendship and more. Note/recent photo and phone. 9115 ✉

Exciting, Radiant Beauty—Within and without - seeks a tender-hearted, intelligent and sincere Jewish gentleman, 29-40, with a high sense of integrity and dynamic personality, to share friendship, love and future. Photo please. 6050 ✉

For An Ultra-Duper Superman...—Turn the page to Neverland. For an ultra-bright, considerate man/May best friends and love be in our plans. At 36, an NJ male/I'm wishing for one slim female. But 27-36 and bright she be/For lasting relationship, fun and intimacy. A busy computer business-owner/I'm 5'11", a nonsmoker. Jewish, attractive, I'm nonreligious/Now this is getting, well, pretty ridiculous. But reply you must to see what's to see/So send a note and photo, please. 6056 ✉

Simms Or Hoss?—Giant decisions for '91. Sports nut, mid 30's, Jewish, funny, well-versed, seeks attractive, sensitive, nonsmoking lady, 28-40, to share intimate timeouts...romantic dinners, old movies, poetry, moonlight, Sinatra, ESPN and - most of all - surprise. It's fourth and goal, and I'm looking for the reason not to give up on NYC. Note/photo. 3851 ✉

Beneath A Blue Umbrella Sky—Like painted kites, let's ride the spring and summer winds to places friendly, foreign, familiar or near. I enjoy the ballet, theater, art and architecture, have a city/country life style, am very athletic and look it. You are bright and beautiful, studious and sexy, well-bred and well-read. Your age and area code are not important, but you must have the capacity to love and the willingness to share and compromise. I am 38, divorced, no children, no excess baggage and a successful financial professional. Let's invest in a loving relationship leading to marriage. Photo and note are a must. 9089 ✉

Single Jewish Male—Very successful, 43, 5'10", trim, nice looking, very athletic, well-educated. I'm a one-on-one person who is easygoing, sensitive and a great listener. I enjoy country living/city excitement. Seek intelligent, slender, pretty counterpart, 30-38. Recent photo/note a must. 3917 ✉

Attractive Male Professional—39, Jewish, single, slim, 5'6". Looking for lifetime partnership with a special woman who enjoys going and doing and laughing and sharing and loving. Must be sincere. Must be real. Must have sense of humor. Must have photo and phone. 6069 ✉

Bright/Beautiful—Jewish professional, 36. Seeks upbeat, humorous, communicative man with "both oars in the water", for a positive relationship. 3877 ✉ ☎

"Just One Of Those Things"—That could "Begin The Beguine"...would be for a sincere, caring, humorous gentleman to answer the ad of this attractive blond - youthful 50, very active businesswoman and Cole Porter fan. "Anything Goes" if "I Get A Kick Out Of You" - and your note/photo. 3914 ✉

Nice, Cute Guy—35-year-old white male MD, 5'10", 155 lbs, likes it all. Sailing, skiing, scuba, fine dining, theater, film and country weekends. Seeks pretty, professional, nonsmoking female, 25-29, with similar interests. Let's see what happens! Photo/bio a must. 6057 ✉

Multidimensional Female—Under 40, elegant professional with class - sought by handsome merchant banker, 55 and fit, for long-term commitment and exciting times. You are marriage-minded, sensuous and uninhibited - enjoy all music, ballet, opera and dancing. Recent photo/phone. 6059 ✉

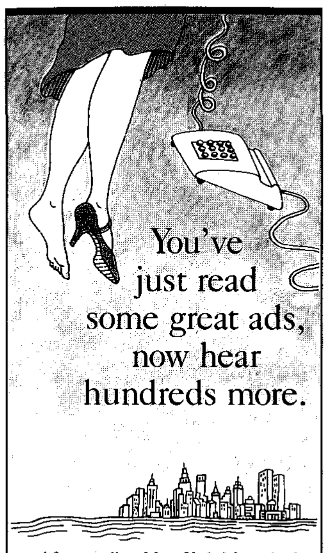
Millionaire, 33—Seeks beautiful female for friendship, possible commitment. Live in Florida half the year. Photo. 3882 ✉

Pretty Asian Ms.—Tall, well-off, upbeat, classy - seeks mate, 43 plus. 3886 ✉ ☎

Looking For The Right Chemistry—Independent, successful, divorced Jewish male, 40ish, old-fashioned romanticist, spontaneous and stable. Seeking that tactile, elusive friend to share life's simple pleasures. Note/photo/phone. 6077 ✉

Actress-Turned-Lawyer—Very pretty, 40, slim, shapely, warm, unpretentious, seeks bright, good-looking, active man, ready for intimate relationship. Photo. 9063 ✉

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities. 3925 ✉ ☎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Can My Dream Come True?—Very pretty, slim, charming, active Jewish professional, 35, dreams about a successful, good-hearted, athletic, smart, witty Jewish man, 32-42, for adventure, fur and forever. Note/photo. 6055 ✉ ☎

Come Out And Play—31-year-old Jewish dentist, very athletic - enjoys all water sports, romantic evenings and quiet times. Seeking spontaneous, fun-loving, professional Jewish woman for fun, romance and hopefully more. Note/phone/photo. 6062 ✉

Single White Jewish Male—40, handsome, tall, well-built, nightclub performer, seeking one female counterpart. Photo/phone necessary. 3927 ✉

Fun-Loving, Attractive Jewish Female—32, seeks Jewish male, 30-40, who enjoys the beach, working out, theater, travel and sports. Photo and note. 3918 ✉

Good-Looking Professional—32, 5'7", seeks fun-loving lady, 25-35, to share the future. Photo appreciated. 9108 ✉

Wanted: Beautiful Woman—30-45, emotionally available and secure, free-spirited, spiritual, aware, open, adventuresome; loves good food, dancing, boating, nature, theater, arts and culture, etc., etc.! I am the same spirited soul with the same passion for life, 47, financially secure and good-looking. Let's connect! Letter/photo please. 9109 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

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Ouvrez Les Yeux!—Extremely pretty, athletic writer/editor, 38 - child, age 2. Seeks attractive, funny, communicative man, 33-45. Photo appreciated. 9127 ✉ ☎

Warm, Intelligent, Thoughtful—39-year-old, slender, pretty woman - who likes elegance, the outdoors, art, films - seeks attractive, successful, intellectual man of warmth, humor and depth. 6001 ✉

It's Time—Attractive, slim, Jewish (nonreligious), great fun, nonsmoker, lots of energy, successful in business, early 40's gal, looking for partner who enjoys movies, music - for love and romance with great future. Note. 9122 ✉ ☎

Attractive Italian Businessman—35, divorced, not into bar scene - financially secure, dark hair, green eyes, 5'6", 141 lbs, very fit. Seeks an attractive, sensitive female, 27-33. Nonsmoker a plus. 6032 ✉

A Cut Above The Rest—Strikingly attractive professional woman with class, warmth and intelligence (Ivy grad, 5'5", size 4, 38), seeks highly-principled, handsome, successful Jewish man who has a love of life and sees the cup "half full". Only respond if mutual respect, communication and the ability to care for and be cared for are important to you. Photo/note. POB 526, Woodbury, NY 11797.

Youthful 60-Plus—Nonsmoking physician seeks relationship. All options are open. Loving, sincere, adventurous, sensuous, caring. Multitude of interests - travel, music, theater, art, athletics, etc. Photo. 3892 ✉

Exquisite, Compassionate—Multitalented MD, 30's, wishes to marry highly-educated, witty, caring, honest, tall, stunning, successful man, 35-45. Photo essential. 6021 ✉

The Total Package—Educated, good-looking, very athletic, financially secure male, 49, 6'1", is ready for commitment. Searching for intelligent, attractive, physically fit, adventurous, romantic woman, 35-45. Our clocks are ticking. Phone/photo/note. 3880 ✉

I've Fallen In Love...—But so far only with my Miata. I'm 34, a successful, bright Harvard MBA, petite blond female. Looking for someone to share the ride and the laughter, preferably for a lifetime. Phone/note/photo a must. 6061 ✉

Excellent Partnership Opportunity—Female MD, Jewish, 32, slim and pretty, with deep blue eyes, who is sensitive and caring yet witty and vivacious, seeks a Jewish male professional, 33-40, over 5'10", to share travel, skiing, home-cooked meals, Met games and all that life has to offer. 9078 ✉ ☎

NJ - Metropolitan Area—Pretty, personable, fun-loving woman of Italian descent - who loves dancing, dining and the company of a warm, attractive, professional, nonsmoking gentleman - is seeking someone exciting, between the ages of 47 and 55, to enjoy life with in a lasting and loving relationship. Note/photo/phone. 3884 ✉

Senior Western European Diplomat—43, 5'10", PhD, lives in USA and Europe. Loves classical music, accomplished pianist, well-established in international society, speaks several languages, breeds horses. Hopes to find a tender, sensuous, sexy life partner who enjoys travelling worldwide and could also live in a most beautiful part of Europe. Please send picture and phone. 3885 ✉

Gambler—Entrepreneur, knows when to hold 'em, knows when to fold 'em. Male, 48, tall, trim, attractive, seven figure income - seeks kindred spirit for fun and frolic. Must be 5'7" plus, under 42, educated, confident, attractive, athletic - willing to take risks. Unctuous, "woods strollers," need not apply. Hand written note, phone, full photo. 9045 ✉

Beautiful Brunette Playwright—Playful, lively - seeks highly intelligent professional, 42-55, for laughs, sharing, romance, more. 6037 ✉ ☎

Affluent, Refined, Educated—Jewish male, 44, never married. Seeks same in Jewish female, 34-38. 9043 ✉

Not For Timid Souls—Warm MD, 53, uncommonly honest/centered, intellectually playful, athletic, unafraid to be tender, desires counterpart: a trim, very smart, charming woman of substance, wit, sensuality, 30's-40's. Though accomplished, you can laugh at yourself; though savvy, you reach for the whimsical. You give friendship and loyalty very high priority. Photo necessary. 9062 ✉

"I'd" Rather Be "We"—Me: great lady. You: elegant, 50 plus man. Us: simply terrific! Note/photo a must. 1811 ✉

Honest Lawyer!—Charming, athletic, funny, considerate, handsome blue-eyed male, 32, seeks light-hearted, smart, sincere, beautiful Jewish female for last first date. Note/photo/phone. 6020 ✉

Stunning—Vivacious, successful, professional Jewish woman, 32 - sensitive, cultured, shapely, who loves travel, dinners at home, romantic walks - seeks Jewish male who's ready to fall in love. 3915 ✉ ☎

Single, White Jewish Female—Seeks handsome Billy Crystal type, 35-45, gifted with sensitivity, smarts and an uncanny ability to communicate. I am a blond, blue-eyed doll looking for my ideal Ken. Photo/note/phone, please. 6064 ✉

Asian Lady—Cosmopolitan, polyglot, multitalented artist, diversified hobbies. Seeks a cultured, internationally-minded, hygienic, active, affectionate man, age 45-55. 6013 ✉

Perfect Timing—For this tall, very shapely, considered stunning, raven-haired, hazel-eyed, intensely romantic, genuinely loving, mid-40's, successful Northern NJ woman to find her male counterpart - with same powerful convictions about love and emotional commitment. Serious reply only. Photo. 3876 ✉

Success At Love—Desired by single male, 27, with successful career in progress. I'm looking for an intelligent, cute single female, 22-32, who knows what's really important in life. You should be fairly independent, have a good sense of humor and, most of all, believe in true love. My interests range the spectrum, and I'm willing to give all to someone who will respond in kind. Write with your thoughts, phone/photo if possible. 9090 ✉

An Enchanting Personal Ad—Jewish female nutritionist, 32, stylish, slender, shapely, sweet and sincere. In pursuit of a professional Jewish male of wit, wisdom, self-confidence and sensitivity. 6026 ✉

Hold The Photo—Slim, sexy, intuitive Jewish beauty, 32, shuns Narcissus, Adonis; prefers nonphysical virtues in man of substance, integrity, for higher love. Note/phone please. 3909 ✉

Fun-Loving, Warm, Good-Looking—30, Jewish professional male. If you like handholding, being playful, and romantic encounters - send note, phone and photo. 6025 ✉

Handsome Male—35, intelligent, creative, seeks Italian or Hispanic woman for relationship. Likes adventure, travel and solitude. Photo/note please. 3878 ✉ ☎

Do I Cook?—That depends on how well you warm me up. Jewish "mensch", 6', slim, well-educated, 34-38, commitment-minded, needed for explosive mix with Jewish, gorgeous, slender, petite, green-eyed redhead. Photo please. 3919 ✉

Bookish, Pretty Workaholic—33, 5'7", with a taste for Christopher Alexander, cats, city life, Laurie Colwin, '40s movies, restaurant-going, the Strand and Veuve Clicquot, seeks bookish, confident workaholic with good heart, good looks and quick wit. Photo/phone. 6023 ✉

Romantic, Honest, Caring Jewish Male—33, seeks down-to-earth, pretty Jewish female, 27-33, for friendship, love and happiness. Photo/phone/note. 3890 ✉

British Lady—45, business exec, attractive, vivacious, slender, seeking active, humorous, professional man, 45-55, for meaningful relationship. Photo/note/phone. 9124 ✉

I Want It All Again—Attractive, slim, Manhattan Jewish widow seeks love and laughter with 55-65, quality man. 6041 ✉

Relationship Wanted—Westchester dad of one, 36, 6'2", nominal Catholic, blue eyes, athletic, cultural, adventurous and romantic. Seeks professional gal or mom of one, 26-36, who is average to tall, down-to-earth, naturally attractive, equally financially secure and is healthy and in shape. Please - no drugs, heavy drinkers or smokers. Photo helps. 3887 ✉

Ain't Nothing Like The Real Thing—Smart, attractive woman with eclectic interests seeks man who is, like me, happy, sincere (but never too serious), and successful - for fun, friendship, romance, maybe more. I'm 38, slim, happily divorced, funny. You're 35-48, Jewish (not religious) and, most important, comfortable with yourself. Photo please. 6024 ✉

All Fun And No Games—Spontaneous, insightful, romantic, attractive, Jewish professional male, 31 - loves all sports and the Grateful Dead. If you are attractive, active and interested, let me know your mind. Phone/photo. 6031 ✉

Established Turkish Man—48, 6'2", 230, in New England, who likes travel, music and dining out, open-minded, looking for intelligent, responsible Turkish woman, 30's-40's, for lasting relationship. 3889 ✉

Alive, Pretty, Warm, Fun, Educated—Interests in music, movies, travel, etc. Seeks compatible male, 60-70. 3926 ✉ ☎

Very Petite—Blond and pretty professional, Manhattanite, Jewish, 29ish, from class family, enjoys movies, museums, dogs, dining out. Wants to share her big heart with a special regular guy. Photo/phone. 3894 ✉

Attractive Male, 38—Seeks pretty Jewish woman. Sense of humor a must! 9097 ✉

Lovely, Lively, Shapely—Creative professional - seeks nonsmoking, thoughtful thinking man, 60's, of substance and heart, for caring relationship. 6034 ✉ ☎

Upbeat, Unpretentious, Unattached—Male, 39, with a yen for traveling, books, bicycle rides and the slightly unconventional, wishes to meet an under-35-year-old, like-minded lady. Photo preferred. 6036 ✉

Know You're Out There—And you're lovely. You're very slim, 5'5 1/2", worldly, super-intelligent and professional - lawyer doctor, etc. I am a romantic, 6', single, white, divorced Jewish male, 60 plus - very bright, retired professional, slim, masculine build. Want sybaritic, sensual, physical and mental, monogamous relationship. NYC area. Must enclose photo and note for reply. 9100 ✉

Can A Nice Guy Still Find Love?—White Jewish male, 39, energetic, fit, witty, kind, sensitive, warm, romantic, passionate, honest, gregarious, exuberant and fun-loving - seeks a woman with similar qualities, who loves music, dancing, movies, the beach, sports, eating out and who's looking for one special person. 6003 ✉ ☎

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You Had Short Auburn Hair—And wore a black, shiny raincoat, checked upstairs at the single's Seder on March 29th, where we exchanged only smiles. Please call me at **(718) 643-1195.**

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Big Brown Eyes, Slim And Curvy—Beautiful, spontaneous, Juilliard-trained musician in 20's, Jewish, seeks a successful guy of any age who loves to drink red wine, read in bed, cuddle and throw a softball around on the beach. Photo and note - will exchange. 3898 ✉

Very Pretty, Petite—NJ Jewish lady, personable, big dark eyes, seeks professional gentleman, 54-64, for a compatible relationship. Note/phone/photo. 9102 ✉

Male, 33, Engineer—I like sports, humor, walking with a friend. Life excites and interests me. If you are attractive, sexy, romantic and have a serious side, please send photo/note. 6048 ✉

Successful Professional—Late 40's and fit, would love to meet very beautiful lady, 30-45, with desire to share life experiences and successes - and who is warm, intelligent, caring and sexy. In other words, my dream girl. Photo/note/phone. 3920 ✉

Ideal Prescription—Female MD, 29, Jewish, beautiful, blond, blue-eyed, slim, fit, with warmth and wit, financially secure, seeking Jewish male professional, 30-42, for friendship, romance, adventure and commitment. Note/photo appreciated. 6046 ✉

Fun, Fit, Fab Female—28, Jewish professional seeks male, 28-36, to share spring fever - sports, beach, walks, movies, weekend escapes. Note/photo/phone. 3921 ✉

Let's Start Over Together—Widower, 64, Jewish (you need not be), overweight but losing, would like to meet elegant, fashionable lady, 50's-early 60's, for attending Broadway plays, concerts, dressy affairs and for serious relationship. Photo please. 6065 ✉

Cute, 42-Year-Old Trial Lawyer—Petite, Jewish, with passion for great food, great conversation and comic relief, seeks successful, professional Jewish male, 38-50, with similar passions, for committed relationship. 1813 ✉

Long, Wild Red-Haired—Professional woman - 5'5", 36, slim and petite - is warm, attentive, thoughtful, fun-loving, athletic and loves the outdoors, travel, literature and seeks warm-hearted, down-to-earth, fit, accomplished male of integrity and substance, 30-45. 9128 ✉

Warm, Handsome—Jewish male, 31, 6'2", Ivy JD/MBA, seeks bright, slim, unpretentious Jewish female in her 20's for lasting relationship. Photo please. 9130 ✉

Spirited, Down-To-Earth—Very attractive, Jewish professional woman - 41, 5'7", offers tender heart and passion for life. Seeks soulmate with capacity for warmth, wit, caring and self-awareness - for sharing laughs, affection, music, outdoors, arts and mellow times. Note/photo/phone appreciated. 6068 ✉ ☎

Warm, Humorous, Single White Male—52, a realist, lover of the arts - seeks sincere, down-to-earth single female for a caring relationship. 3690 ✉

Refined Virgo Lady—Pretty black professional, young 38, slim - enjoys theater, movies, dining. Seeks nonsmoking, professional, white or black male. Bio/phone/photo a must. 3901 ✉

Television Producer—Early 50's, 5'6" and reasonably attractive, seeks male good friend - someone who enjoys theater, dining out, good conversation and laughter. 6049 ✉

Successful Attorney—Mid 40's, tall, divorced, seeks professional woman over 35 for serious relationship. 6033 ✉

East Side Italian Teacher—Divorced, 50's, pretty, 5'8". Like dancing and be happy again. Seek professional, tall, caring. 6043 ✉

Beautiful, Elegant, Shapely Lady—Isabella Rossellini type, vivacious and sincere, Stamford, CT/NY home - seeks man, 38-52. Photo a must. 9114 ✉

Exceptionally Bright—Passionate man, 35, highly successful with career in science and arts, world-traveled, fit and very attractive - seeks highly intelligent, attractive, spirited woman, sophisticated yet nonpretentious, 25-35. European a plus. Photo a must. 3900 ✉

Architect Of International Stature—Wants to build our home for a strong, sensuous, full-figured woman of commanding mind. I am new to NYC, 48, 6'1", slim, very attractive. POB 7, NYC 10185

Looks Great In Black Miniskirts!—Youthful, vibrant, sensual Jewish woman, 40's; mercurial, passionate, honest and funny. Dying to meet soulmate with depth of spirit and generous heart. 6078 ✉ ☎

At Leest I Kan Reed—32-year-old mail, slym, shie, athletick bild, brite, seaks phabulous, fisically phit phemale, undur 35, whose innerested in a long-turm spelleng lessun. 6074 ✉

Super-Handsome—Tall, warm, fit, accomplished white lawyer, 36 - loves movies, CD 101.9, the Caribbean and Hamptons, dancing and romantic dinners. Seeks beautiful, perceptive, black, Latin or European lady, 23-34, to share my exciting life. Photo/phone please. 9113 ✉

Mother Ruined Me!—Helped me become happy, confident, together, well-educated - thus independent, warm and financially secure. Now, as a divorced Jewish female, 33, extremely pretty - seeking extraordinary male counterpart for lasting relationship. Note/photo/phone. 1812 ✉

Asian Lady Sought—Sincere, caring man, early 40s, 5'7", Jewish, seeks Asian lady for relationship. I enjoy movies, restaurants, travel. Photo and note please. 9105 ✉

Single Jewish Male—Very nice and good-looking, 30. Enjoys movies, tennis, working out and quiet evenings. Seeks attractive lady, 21-35, who is caring, with similar interests, for romance. Note/photo preferred. 9046 ✉

Serious/Playful, Professional/Creative—Skeptic/spiritual, strong/sensitive, caring Jewish male, 50's, seeks bright, adventurous, emotionally mature, playful mate - for life of excitement, contentment, growth and passion. 6029 ✉

Attractive, Elegant—Well-educated English lady, seeks warm, sophisticatd, accomplished, worldly Orthodox Jewish counterpart, age 34-48. 9131 ✉

Lawyer, 40—Witty, worldly, Catholic - seeks single white female, 32-42, who likes music, doing nothing, dining. Send photo/phone. 9032 ✉

Handsome Surgeon—30, Christian, warm, funny, intelligent and athletic, 6', 180 - seeks woman of beauty, intelligence and affection for romance and lasting relationship. Photo/note. 9041 ✉

Climb Everest?—Maybe someday. Till then I'll travel, bike, ski, see movies, cook gourmet meals. Pretty, slim blond lawyer with sense of humor, 36, 5'7", seeks smart, funny, tall Jewish man, 35-42, a handsome, adventurous soul who will keep up or pull ahead. Note/phone/photo. 9038 ✉

Melanie Griffith's Looks—NYU brains, 5'7", slim, MA. Seeks tall, fun-loving man, 30-40, who likes surfing, old movies, slow-dancing, the Rangers, travel, good conversation. Photo/note. 9039 ✉

My Time/Our Time—To enjoy rural lanes, NYC, jazz, and ?? Handsome, complex, fun, 41, West NJ male seeks romance and more with down-to-earth lady. Note/photo. 5995 ✉

Smooth As Silk—Easy going, stable-minded, attractive professional female, 25-35 sought by single Indian male executive, 35, 5'8", good-looking, nonsmoker; enjoys nature, travel, ethnic dining and lively conversation; values honesty and commitment. Note/phone/photo. 9103 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 704

BY MARY ANN MADDEN

The **Horatio Nelsons** have patched it up . . . Vatican City insiders say that the new incenselike fragrance to be launched by the **Pontiff** will be called "Popery," not "White Smoke" . . . Is **Mrs. Stiltskin** agreeing to disagree? Our sources tell us **Rumpel** has finally put his foot down . . . The **Phillip Nolans** house-hunting . . . **Snow White** visited the ailing **Prince Charming,** where she was joined by other **well-wishers.** . . .

Above, gossip. Competitors are invited to devise one brief item.

Results of Competition 701, in which you were asked to *invent* corrections, errata, editor's notes, etc. from publications of past, present, or fiction.

Report: Numbers of real (true-life, actual) items appeared. Not always recent ones. Seems you save these. Invented corrections dealt with "pubic television," "defectives on the police farce," and mix-ups in recipes. Or Rxes. Ever and anon, the correction itself contained an error. Speaking of which, it isn't possible to ease up on J. Danforth Quayle, is it? Just asking.
The competition editor wishes to apologize for writing this report and regrets any inconvenience it may have caused. And it don't rain in Indianap'lis in the summertime.

First Prizes of two-year subscriptions to "New York" to:

Because of a fact-checker's error, an article on Sunday about the Vatican misidentified the pope's family name. It is Wojtyla, not Belmondo.
James W. Penha, Staten Island

Tuesday's "Advice to Househunters" column misrepresented the property for sale at 41 Bartonville Road. The description should have read "lovely, pretentious home," not "lovely, pretentious house."
D. Michener, Paris, France

In the TV section of last week's "Supermarket Shopper," the stars of the program "48 Hours" were listed in error as Eddie Murphy and Dan Rather. We apologize for any confusion this may have caused. The "48 Hours" starring Eddie Murphy is, of course, a movie. The "48 Hours" to which we referred is a TV program starring Dan Rather and Nick Nolte.
Stuart Brynien, Brooklyn

Runner-up Prizes of one-year subscriptions to "New York" to:

In April's article about quilts, the reference to William Tecumseh Sherman, characterized as "the former wife of actor George Peppard," was inadvertent and should be overlooked.
Ben Morgan, Oakland, Calif.

Mr. Thomas Jefferson has informed us of a misprint in yesterday's article on independence. He says that the world he used is "unalienable." . . .
Bobby J. Ward, Raleigh, N.C.

We apologize for yesterday's entertainment column, which was full of misprints. It is Tony (not Tanya) Roberts who will appear in Woody Allen's new movie. And it is Tanya (not Tony) Roberts who was once called "the lustiest of 'Charlie's Angels.' " However, as reported, Andrea Evans will return to ABC's "One Life to Live" in the role of Tina Roberts.
Paul Katz, N.Y.C.

And Honorable Mention to:

NBA (National Basketball Association) officials have not banned the jump shot, as reported in yesterday's edition of this paper. There was a mix-up with the old MPA (Motion Picture Association) censorship rule, which stated that a player must keep at least one foot on the floor while trying to score.
Jack Ryan, N.Y.C.

The statement that Esther Williams was married to Fernando Lamas who was married to Arlene Dahl who was married to Lex Barker who was married to Lana Turner who was married to Artie Shaw who was married to Ava Gardner who was married to Mickey Rooney who was married to Martha Vickers, should have that noted that the marriages were not concurrent.
Charles Librizzi, Atlantic City, N.J.

. . . incident at the Air Japan counter was a misunderstanding. Mr. Oshawa, who speaks no English, should not have been placed on a plane to Ohio. . . .
D. Bernklau, Brooklyn

Yesterday's "Hier" stated that the three new Musketeers joining His Majesty's Royal Guard were named Athos, Porthos, and Brut. In actuality. . . .
Carl Wolfson, Spring Valley, N.Y.

. . . regret the error that listed Mrs. Helen Jackson as Charwoman of the Teachers Guild. . . .
Ted Berkelmann, Bronx

The article on the former mayor should have read, "In times of crisis, Hizzoner often called on Abe Beame for support," not "Jim Beam," as reported.
John Blumenthal, Rye, N.Y.

In "Guide to the Great Outdoors," under "Helpful Hints for the Fisherman," paragraph six should read "bait the hook," not "bait the bear." We apologize for any inconvenience this might have caused.
Laura Shea, N.Y.C.

In our March 11 review of " Silence of Lambs," article " " was inadvertently omitted from all of copy. Our computer, of course, was culprit.
Ben Patterson, San Diego, Calif.
sp.ment.: Iris Bass, Brooklyn

Our statement yesterday, "Secretaries to go out with physicians," should have have read "Secretarial staff will join physicians in hospital strike."
Connon Barclay, Holland, Mich.

A November 20 report omitted the name of one speaker at the dedication of the Soldiers' National Cemetery at Gettysburg, Pennsylvania. President Abraham Lincoln delivered brief remarks at the ceremony.
Aharon Segal, Silver Spring, Md.

Mrs. Bernadette Prothero of Old Beacon Lane has taken early retirement from Gandolf's department store to devote full-time to the care of her "affairs," not of her "hair," as Clarice Wynter suggested in "Our Town."
Minna Garrity, Issaquah, Wash.

. . . therefore, in future hockey stories, the term "disc" will be used instead. The "Journal" regrets the error.
Tom Frenkel, Sunnyside, N.Y.

. . . captions beneath the two photographs were reversed. The left-hand caption should have read "Goofy Greets Visitors Outside Magic Kingdom." The other caption should have been placed below the photograph of Vice-President Quayle on the White House steps. . . .
Ivan K. Freeman, N.Y.C.

. . . account of the wedding should have read, "in a simple but beautiful ceremony . . . " rather than "in a sudden but beautiful ceremony." The "Tablet" regrets any embarrassment caused by this error.
Lucy Porter, Madison, N.J.

A quote attributed to Coach George Blake in yesterday's "Tribune" read, "Because all of our experienced running backs are graduating, we will have to resort to greenbacks next fall." It should have read, "green backs."
Steve Brody, Clearwater, Fla.

The description of the new ready-to-wear fashion collection of Moschino and Lacroix should have stated, "unbridled flight of fancy," not "unbridled fright of fancy."
David Yarnell, Los Angeles, Calif.

The instructions for Aunt Harriet's Peach Preserves in our previous issue should have read "peel and pit two dozen peaches," not "peel and pelt two dozen peaches." We apologize for any inconvenience this may have caused. As a special service to our readers, this issue's "Housekeeping" section includes the article "How to Remove Difficult Household Saints."
JoAnn Renfro, Kansas City, Mo.

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Mayim Bialik is the star of the NBC sitcom "Blossom" and not a Jewish holiday, as previously reported.
M. DiGaetano, Beverly Hills, Calif.

President Calvin Coolidge's name was inadvertently included in a list of missing persons (The Police Blotter, March 22). "The Sun City Trumpet" apologizes for this mistake.
Michael Clar, Albuquerque, N.M.

We most humbly apologize to the reader and to our esteemed contributor for the error in reviewing "A Dissertation Upon Roast Lamb," by Charles Pig. No insult was intended to Mr. Lamb, and the Reader may rest assured that the wag or fool responsible will be properly dealt with.
O. M. Neshamkin, M.D., N.Y.C.

Due to color-separation problems, the photograph in the Food Section showed the Florida Gourmet Coconut Cake to be green. It should have been white. . . .
Oitre Ward, Raleigh, N.C.

The shaded parts of yesterday's national weather map are not areas occupied by Israel since 1967. . . .
Yehuda Hilewitz, N.Y.C.

Etoile Barzon's cockapoo is called "Alouette," not "Oubliette." But all is well. The dog was safely returned to Madame Barzon after being discovered in a melon bin. Thanks to all who wrote in.
Alise MacPherson, Toronto, Canada

. . . letter contained the heretical assertion that the Earth is round. We abjure this and regret any inconvenience to may have caused our readers. Mr. Columbus was unavailable for comment, having left for India the previous day.
Winthrop H. Richardson, Peace Dale, R.I.

James Gray, our new CEO, is not a rock musician. The company newsletter quoted Mr. Gray as remarking, "I'm a new kid on the block." This was descriptive and did not refer to the popular group.
Selma Ellis, Glenview, Ill.

. . . correct our editorial caption that read "Half the Council Were Crooks" to read "Half the Council Were Not Crooks. . . .
Jean C. Clancy, Fairfax, Va.

. . . this paper's recent obituary for Samuel Clemens was, according to Mr. Clemens, premature.
similarly: Ari Segal, Silver Spring, Md.; Eric Freedman, East Lansing, Mich.

The editor regrets gremlins in typography caused last week's First Prize of a two-year subscription to be awarded to Pericles Crystal. It should instead have been given to Barley P. Ward. . . .
Barley P. Ward, Raleigh, N.C.
similarly: Dan Schustack, Hillsdale, N.J.; Bob Dean, Raleigh, N.C.; D. Cassidy, DelRay Beach, Fla.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 704, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 26. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 20 issue. Out-of-town postmarks are given three days' grace.

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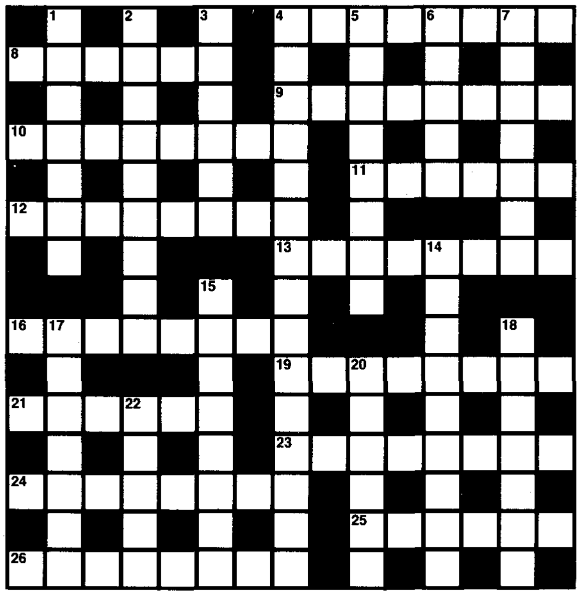
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS
4 The finest way of travelling is to cover the ground on foot. (8)
8 Artist enters restaurant for a bottle. (6)
9 You desert in large number. (8)
10 Carelessly making comrades retreat before the line. (8)
11 No rest is needed by these performers. (6)
12 Join the Italian on a plant. (8)
13 Huge carriage with fantastic movement. (8)
16 Plant which gives an animal back trouble. (8)
19 The dress has to fit closely but it is possibly hot inside. (8)
21 Leapt up and gave voice about the democratic process. (6)
23 One has to put one’s name in the middle of these badges. (8)
24 Make scared although not left in the bog. (8)
25 The letter in hospital I cannot read. (6)
26 Mark writing to show contrasting words. (8)

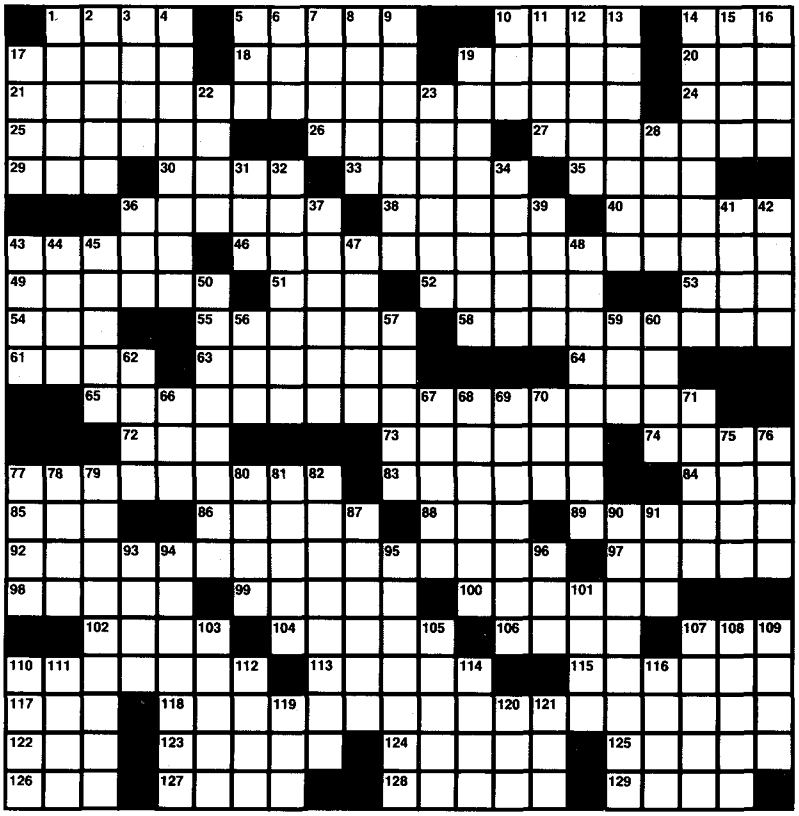


DOWN
1 Animal has a method of holding a sphere up. (7)
2 Beat or match in taste. (9)
3 Back afterwards about one to do the shopkeeper’s job. (6)
4 The object in degrees with language shortened, they get one into deep water. (7, 8)
5 A drink on time although there isn’t much available. (8)
6 Vegetable product for a second in control. (5)
7 I rushed up among the classical gods to discover coins. (7)
14 Garments which need gathering. (9)
15 A little hypocritical about what is not serious. (8)
17 Almost aiming for relief. (7)
18 Weak, but there is a little taste in the centre. (7)
20 In broken noses I discover organic basis of bone. (6)
22 Trouble caused by Greek in a game. (5)

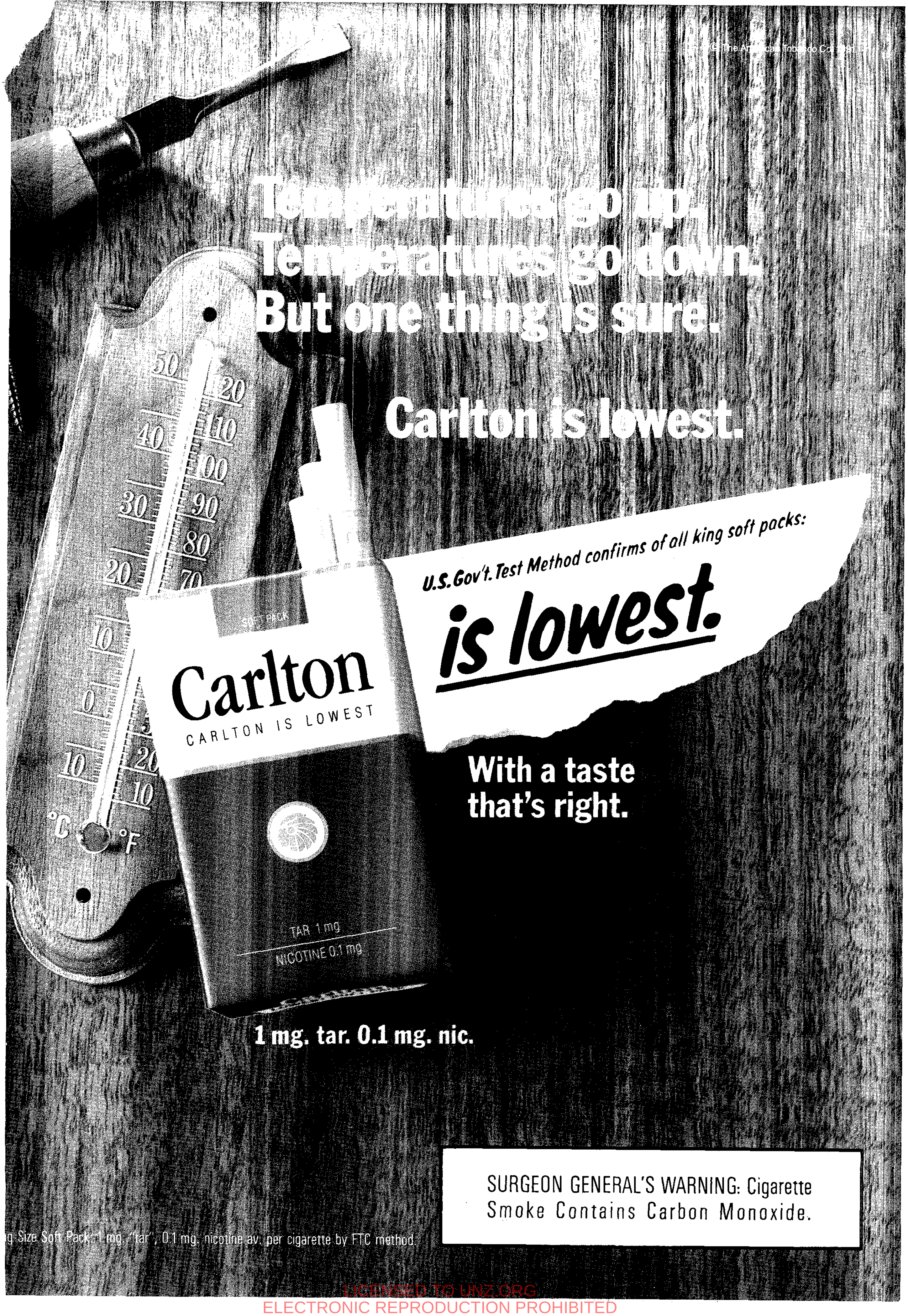
‘TAXES RETURN’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Sennett’s finest
5 Beat it!
10 Finishing nail
14 Rookie socialite
17 Port du —— (cheese)
18 Australian “bear”
19 Victor at Gettysburg
20 Pumpernickel’s cousin
21 What surgeons can write off
24 Samovar
25 Moon-landing Project
26 Uses a swizzle stick
27 Promised
29 Step, in ballet
30 Bread form
33 Stockpile
35 Athenian god of war
36 Nicaraguan rebel
38 Of birds
40 Impede, in court
43 Breakfast meat
46 What lawyers list
49 Unawakened
51 Football position
52 In reserve
53 Reine’s spouse
54 Didn’t go hungry
55 Produced a new version
58 Groupies, usually
61 Cash advance
63 Speechmaker
64 Cube root of eight
65 Dates with one’s accountant
72 Daft
73 First bidder
74 Camel feature
77 Like a scenic view
83 Prickly sensation
84 Future fish
85 Ancient cruet
86 “—— a gun!”
88 Goethe’s lang.
89 Puff of songdom
92 What senators must pay
97 Put forth energy
98 Arden of fiction
99 Complete: comb. form
100 Sleekly slender
102 Gloating glance
104 Takes a breather
106 River of Hesse
107 Mineral spring
110 Declared
113 War horse
115 Room in a church
117 Summer zodiac sign
118 Increasing value composers must declare
122 Poldark product
123 Stick out like —— thumb
124 Advice to a sinner
125 Scheherazade’s offerings
126 Words on lightswitches
127 Subtract, on tax forms
128 —— doodle
129 Flower support

DOWN
1 Honor-society letter
2 Butter look-alikes
3 Knit’s reverse
4 Macho actor
5 Winter sports item
6 Jailbird
7 Maids’ aids
8 Prince Valiant’s wife
9 Greatest possible
10 “Abou —— Adhem”
11 Sound laryngitic
12 Author Rogers St. Johns
13 Original Mormon name for Utah
14 Pharmacist’s milieu
15 Brontë heroine
16 Flex
17 Bathday cake
19 Not the neatest
22 Roger Rabbit, e.g.
23 Moscow newspaper
28 “I Love Lucy” co-star
31 Ocean abbr.
32 Morgan or Mona
34 “Rain” role
36 Cedar Rapids campu
37 Related on the fathe side
39 Rubens subject, ofte
41 —— about (approximately)
42 Before omegas
43 Heathen idol
44 In the matter of
45 Become sunny
47 Affix a supplement t
48 Placed at the midpoint
50 As —— peacock
56 Foul up
57 Grain fungus
59 Barley bristle
60 Hun’s foe
62 Captain of the Nauti
66 Do it before featheri
67 “In —— eye!”
68 French dramatist Jea and kin
69 Do etching
70 A Blanc
71 Sudden rush
75 Othello was one
76 Bottled (up)
77 Walk the floor
78 “Hardly —— is now alive . . .”
79 Layered pastries
80 Shed skin
81 Actress Stevens
82 Join together
87 Guadalajara gala
90 Gives ground
91 Bunyan’s implemen
93 Champagne bucket
94 Heat-related
95 Stenographer’s mus
96 Crossed out
101 Jacob’s third son
103 Utilize repeatedly
105 Seven: prefix
107 Subway go-through
108 Foreword
109 Novelist Rand, et al.
110 Kind of saxophone
111 Part of the vascular system
112 Brit. medals
114 Rain bit
116 Data sci.
119 Apr. 15th addressee
120 Nanny has three
121 Ron of baseball



Solutions to last week’s puzzles appear on page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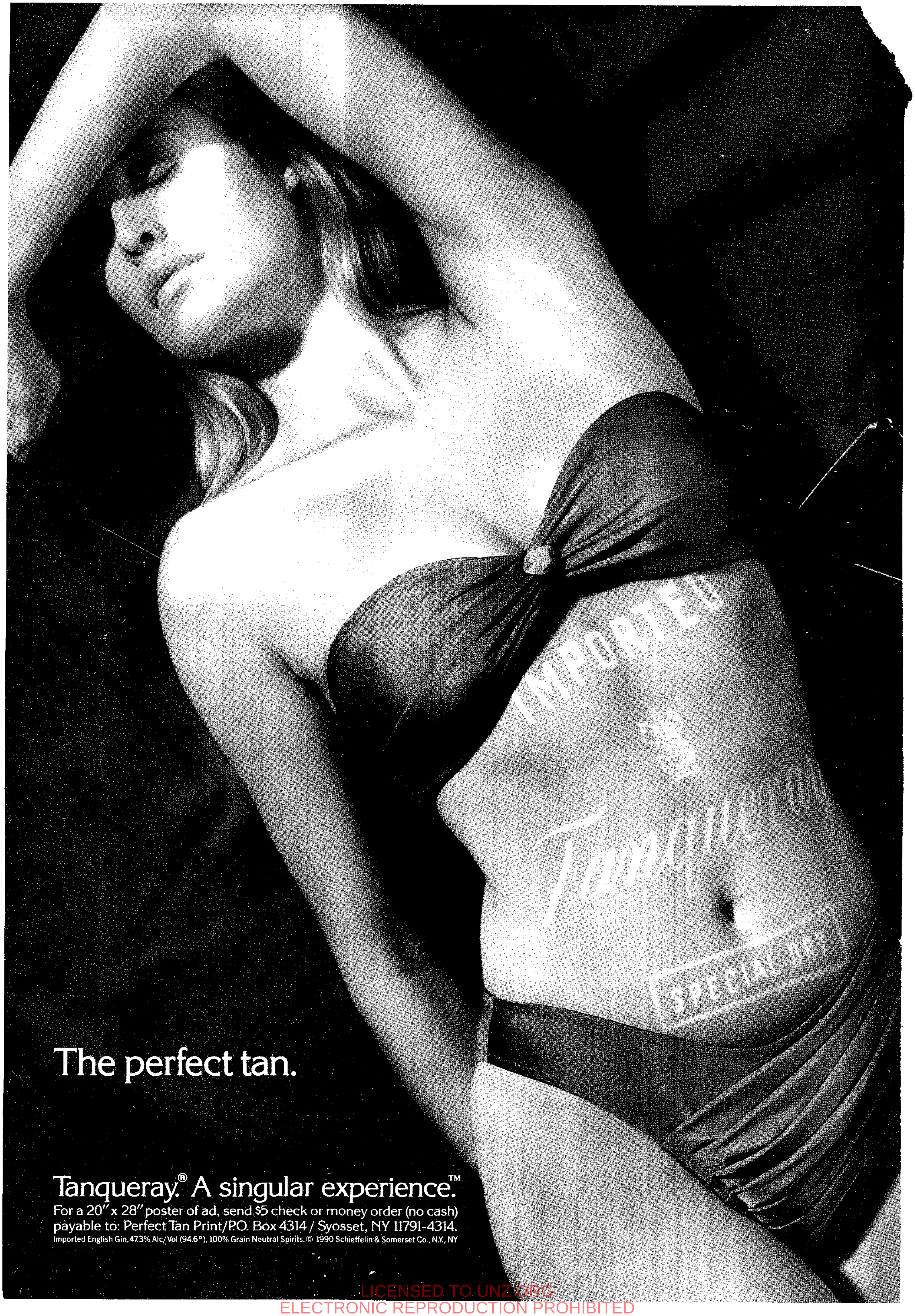

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